

MAKE YOUR WORLD BEAUTIFUL

ideas

MAKE EVERYTHING
ON THIS PAGE!

- Design your own wallpaper and rug
- Have your own fabric printed and sew this dress
- Transform an old chair in a weekend - gold leaf works every time

4 QUICK PROJECTS

- Knot a macrame bag
- Make your mirror princess friendly

Update your cushions in an hour

Embroider socks from plain to pretty

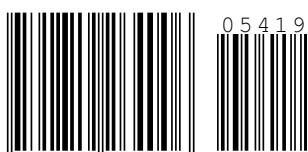
MORE IS MORE

Entertain like a queen for Mother's Day

Ice pleats for a cake for your fashionista friends

Do a creative course this year - it's good for your heart and your mind

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ON THE COVER: STYLING: CARIN SMITH
• PHOTO: ED O'RILEY • MODEL: LAURA FROM MAX MODELS
• MAKE-UP AND HAIR: MELISSA FROM SUPERNOVA

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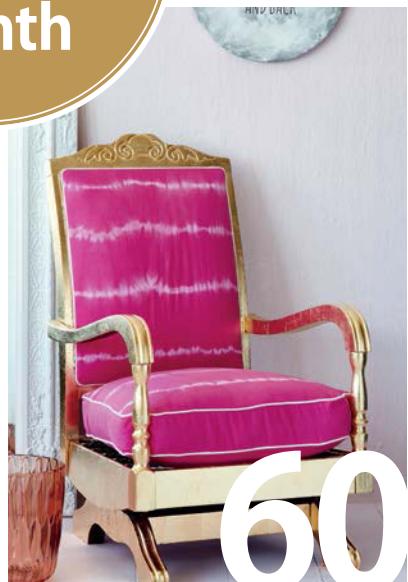
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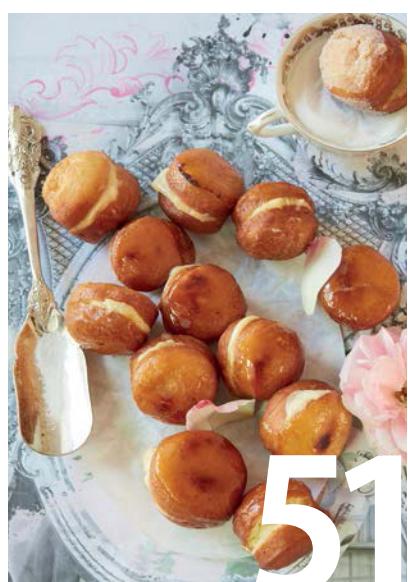
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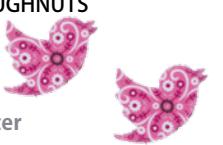
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FROM THE EDITOR

About five years ago I lost my heart totally and completely to a rug that I really couldn't afford. With its light background and flower design it would have pulled together all my décor and furniture beautifully. And although I knew the wool and the weaving were top quality, it was the look that captivated me rather than the softness underfoot. (Though that would have been wonderful too.)

The shop manager looked on sympathetically at the magnetism between me and the rug, and for a week he and I tried, without success, to figure out a way in which I could have the same design on a more affordable carpet. After that, every time there was a sale he would let me know, but even at half the price I couldn't bring myself to buy it. My dream rug was not destined to be mine.

And then my goddaughter Anelle December came to visit. She decided that no shop had exactly the right washi tape for our Christmas theme and she was going to design it herself. After much to-ing and fro-ing between lovely designs, she finally arrived with a packet of gorgeous vinyl stickers, printed perfectly in washi format and in just the right lengths to pull off and stick down (see on this page).

With our own 'washi' still fresh in my mind, it was back to work and the whole team immediately started to look at all the things we could design ourselves. We found a place that could print our own fabric and wallpaper for us digitally, and our own plates, and believe it or not, our own rug!

What a delight it has been to work on this issue. For the wallpaper we photographed a few vintage pieces, for the fabric we found roses in our favourite colours and Dala painted the rest; and Carin did the designs for the plates.

And yes, we suddenly realised that we knew nothing about pattern repeats or how tightly the fabric needed to be woven for the best results, but after a mistake or two and a few restarts, we were happy with the results. The fruits of our labours are scattered through this issue. We've let loose something that we may not be able to subdue – we don't need to struggle, we can simply do it ourselves.

There may not be time to tackle all the projects, but believe me – before the end of this year a rug of my own design will have pride of place in my lounge!

Enjoy!

• Follow me on [instagram.com/terenaleroux](https://www.instagram.com/terenaleroux).

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elle

HOME COMFORTS WITH PURE GOLD

FROM THE WINTER WARMERS PATTERN BOOK AVAILABLE AT
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ideas

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Lulu Belle 012 346 6424, 021 671 5728
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Mr Price Home 0800 21 25 35
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Persol persol.com/southafrica
Plan B Vintage 082 491 3677
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Queue Shoes 021 531 8636
Recreate 021 447 0007
Ronald Sassoon 021 506 4600
Room13 021 425 4469
Skinny laMinx 021 424 6290
Smileys At Home 021 762 2626
Space For Life 021 447 0808
Sugar Tong Tong 083 402 6920
Sunglass Hut 086 100 0850
Sway 021 461 2814, 082 535 9317
The Deckle Edge 021 180 4442
The Space 011 783 1935, 021 674 6643
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I BELIEVE IN PINK.

I BELIEVE THAT LAUGHING
IS THE BEST CALORIE BURNER.

I BELIEVE IN KISSING,
KISSING A LOT.

I BELIEVE IN BEING STRONG
WHEN EVERYTHING SEEMS
TO BE GOING WRONG.

I BELIEVE THAT HAPPY GIRLS
ARE THE PRETTIEST GIRLS.

I BELIEVE THAT TOMORROW
IS ANOTHER DAY AND

I BELIEVE IN MIRACLES.

- AUDREY HEPBURN



THINGS TO DO IN

compiled by LARA FOREMAN

creativecalendarideas@gmail.com



NOTES

27 April to 3 May 2015

The annual **Burning Man festival** at **AfrikaBurn** is seven days of art, music, performance and creative experience. The theme this year is 'the gift'. The festival takes place at Stonehenge Farm, Tankwa Town in the Karoo. It costs between R641 and R929.

• For more information, go to www.afrikaburn.com.

MAY

HAVE YOU HEARD OF A MUST-ATTEND EVENT OR MARKET THAT WE SHOULD KNOW ABOUT? IF SO, EMAIL US AND WE WILL CONSIDER FEATURING IT ON THESE PAGES.

LIMPOPO • 1-3 May The annual Haenertsburg Food Wine and Beer Festival in Limpopo offers cooking workshops and demos by well-known chefs, wine tasting, craft beer and a country market. For more information, call 082 370 8567 or go to www.foodandwinefestival.co.za.

WESTERN CAPE • 2-3 May The Riebeek Valley Olive Festival showcases olive oils, olive products, a body product range and wines. From 9am and 4pm; tickets cost R100 per person. For details, go to www.riebeekvalley.info.
• 29-31 May At **Made in the Cape**, local designers, artisans and crafts people exhibit their innovative handmade goods at Cavendish Square. Go to www.facebook.com/MadeInTheCape.
• 28-30 May The South Peninsula Handcraft Centre holds a craft exhibition at the Civic Centre in Fish Hoek. View embroidered, knitted and crocheted items, quilts, beadwork, paper crafts, mosaics and so on. Entrance fee is R5 for adults.

GAUTENG • 12-13 May Sample and buy wines of exceptional quality at the **Juliet Cullinan Standard Bank Wine Festival** held at Inanda Club in Sandton from 5.30pm to 9pm. Tickets cost R280 if bought at www.webtickets.co.za and R320 at the door. For more information, go to www.julietcullinan.co.za.

JOHANNESBURG & CAPE TOWN

6-23 May

The **St Petersburg Ballet Theatre** offers three classical ballets performed with a full orchestra. At Montecasino in Johannesburg they will perform *Giselle*, *Don Quixote* and *Swan Lake* between 6 and 15 May, and they will perform *Swan Lake* at Artscape in Cape Town between 19 and 23 May.
• Book at Computicket.



Shop LOCAL & SEASONAL

IN SEASON IN MAY

Vegetables: beetroot, broccoli, Brussels sprouts, cabbage, carrots, cauliflower, celery, chives, courgettes, cucumber, endive, gem squash, green beans, Jerusalem artichokes, kale, leeks, lettuce, mushrooms, onion, parsnips, peas, potatoes, pumpkin, radishes, spinach, sweet peppers, sweet potatoes, tomatoes, turnips.

Fruit: avocados, bananas, Cape gooseberries, guavas, lemons, oranges, pawpaws, pineapples.

Herbs: bay leaves, fennel, marjoram, mint, parsley, rosemary, sage, thyme.



POPULAR MARKETS

- Open every Saturday evening, the **FORDSBURG NIGHT MARKET** has stalls selling Eastern-inspired jewellery, clothes, incense, spices, Indian street foods, sweetmeats and fresh sugar cane juice. It takes place in and around Mint Street at the intersection of Albertina Sisulu Road, Johannesburg. Entrance is free.

- Attend an **OPEN-AIR AUCTION** every Saturday at 8am in Krugersdorp in Gauteng on the corner of Church and Fountain Streets. Bid on odds and ends including antiques, garden implements, furniture and enamel items – perfect for upcycling and repurposing craft activities. Call 082 921 8472 for more information.

- At the **VILLAGE MARKET** in Montagu in the Western Cape you can eat breakfast and buy pickles, bread, olive oil, free-range meat, and more. You'll also find crafts, bric-a-brac and vintage items, books and jewellery. Open between 8am and 12.30pm every Saturday.

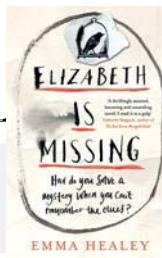
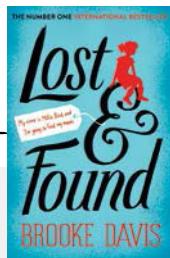
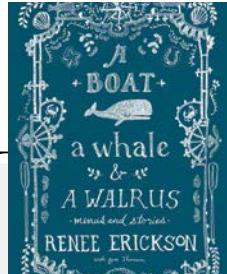
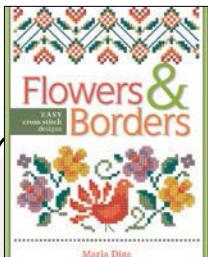
MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY	SUNDAY
				1 Worker's Day	2	3
4	5	6	7	8	9	10 Mother's Day
11	12	13	14	15 15-17 May – Franschhoek Literary Festival. For more information, go to www.flf.co.za .	16	17
18 June IDEAS on sale	19	20	21	22	23	24
25	26	27	28 Take a Girl Child to Work Day. Go to www.cellc.co.za/girlchild .	29	30 29-30 May – Gugulethu Wine Festival. Go to www.gugulethuwinefestival.co.za . 29-31 May – Grand Designs Live, at the Coco-Cola Dome in Johannesburg. Go to www.granddesignslive.co.za .	31

THINGS TO READ IN MAY

compiled by Diana Procter

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MAY



CRAFT & LIFESTYLE

Flowers & Borders

by Maria Diaz (Metz, R155)

This book contains 92 border and flower design charts for cross-stitch enthusiasts of all abilities. There is something for every taste, from bold geometric patterns to soft flowers, garlands and corners. Use them to decorate household items or clothes, or for greeting cards and gift tags.

Creative Combinations

by Louise van Rooyen, Suzette Stephenson (Metz, R210)

Gardening is every bit as creative as painting flowers in watercolour. The creativity lies in bringing together varied elements. This book gives you expert guidance and shows you that a garden is in essence a combination of shapes, textures, colours and growth forms. Learn how to combine plants for harmony, or for contrast.

FOOD

A Boat, a Whale & a Walrus

by Renee Erickson and Jess Thomson (Sasquatch, R522)

Erickson is a restaurateur in Seattle, but this is much more than a collection of professional recipes. Read about her and the produce and people of the region, and cook simple yet elegant food from seasonally themed menus, such as for a winter brunch or summer birthday.

Sweet by Sam Linsell

(Penguin RH, R250)

Cakes, tarts, butters, muffins, biscuits, bars, pastries, sauces, puddings, beverages, ice creams, preserves, sorbets, mousses, scones – they're all here, some with an adult twist, like chocolate waffles with bourbon butterscotch sauce. If you need to ease your conscience, the recipes in one chapter include fruit. Simply yield to temptation...

FICTION

Lost & Found by Brooke Davis

(Hutchinson, R285)

Millie Bird's mother leaves her in a department store and disappears. Agatha and Karl, both in their 80s, set out with Millie to find her mom. They discover that the young can be wise, old age is not the same as death, and breaking the rules once in a while might be the key to a happy life.

Elizabeth Is Missing by Emma Healey

(Viking, R237)

Lately, Maud's been getting forgetful. She keeps buying things she doesn't need, forgets to drink the tea she's made and writes notes to remind herself of things. But she is determined to find out what has happened to her friend, Elizabeth, and what it has to do with the unsolved disappearance of her sister years ago.

BLOGS OF THE MONTH

101cookbooks.com

Heidi Swanson is a San Francisco-based photographer and cookbook author who likes to travel. She built this site on the premise that when you own over 100 cookbooks, it is time to stop buying and start cooking. Her blog chronicles her cookbook collection, one recipe at a time. But it has evolved since the early days and she now also writes about the recipes that intersect her life, her travels and her everyday interests.

frenchcountrycottage.net

Courtney's style is shabby chic: French country with a touch of cottage. She loves mixing rustic and elegant elements and believes there should be a chandelier in every room, and one hanging from a tree if they are dining alfresco. She started her blog as a place to immerse herself in design for a short time each day and to share the renovations of their house and guest cottage.

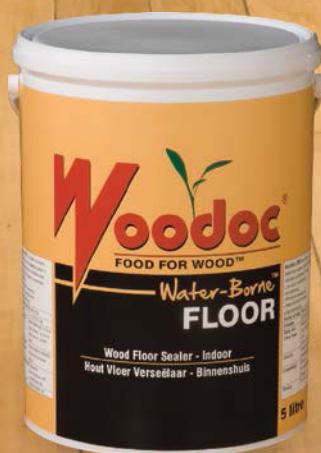
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PATCHWORK

carin.smith@media24.com

We went to the shops
to find you a selection
of the loveliest locally
designed textiles.

- 1 Flower Burst (R495) from Design Team. 2 Orla in Fog (R495) from Skinny laMinx. 3 Airborne in Strelitzia (R495) from Skinny laMinx. 4 Die Voortrekkers (R90 for 60 x 60cm) from Nostalgie Textiles. 5 Indigo Blue (R590) from Handmade by Me. 6 Geofloral (R750) from Room 13. 7 Khanga Trail (R495) from Design Team. 8 Grey Beetle Lighthouse (R450) from Quagga Fabrics.

NOTE All prices per metre, unless otherwise stated.





CREATE YOUR SPACE

Are you tired of making do with what's on offer and wish you could just find what you really want? You're not alone. And you can.

by TIMNA RUSSELL **stylist and décor** CARIN SMITH
assistant ANNALIZE STREICHER **photos** ED O'RILEY

At our creative consultancy, where we help brands to express themselves more creatively on virtual and real platforms, we are finding that the trend of 'customisation' – in other words being your own designer – is one of the fastest growing trends in design.

In the past it was big industry leaders like Nike and Levi that were associated with customisation. However, many businesses are now getting involved because of the popularity of this trend. One of my favourite recent 'create your own design' examples was the Magnum Pleasure pop-up store in Cavendish Square in Cape Town, where people could design their own ice creams. And fabric company Design Team offer patchwork pieces to customers and urge them to post their designs on Facebook.

Customers are now encouraged to be the designer and put their own twist on something such as assembling and creating their own light fitting, as you can with Cape Town company Hoi P'loy. The key benefits for brands involving the

customer in this way are that it boosts sales and helps them to keep up with consumer trends, and this in turn helps them to plan their own brand strategy for the next season. And it differentiates them from their competitors.

Brands can stay connected to and meet the specific needs of their customers. Through this process they engage on a more intimate level with the consumer and so build loyal relationships. With customers becoming more involved and expressive you could say that, in a sense, today's customers are paving their own way.

With home décor, where we have to do with an intimate space, why would we not want to get more personally involved? Instead of a collaboration of designers it's a collaboration between you and your own personal space.

These days the internet keeps us globally connected. You don't need a personal decorator or to travel the world to express yourself creatively. There are amazing social platforms like Pinterest for inspiration and once

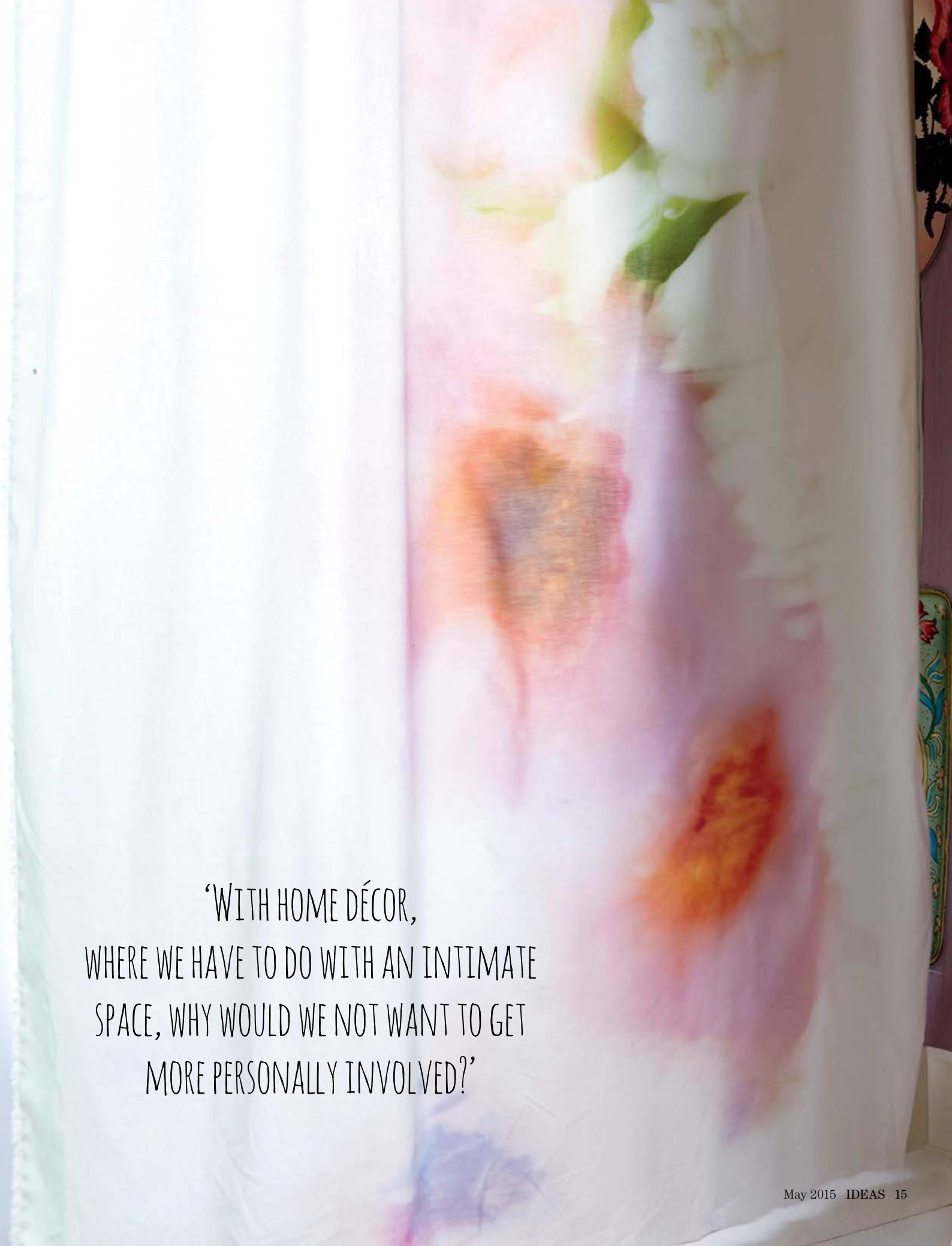
you have done your own research you can send your imagined product or idea to friends and family via Pinterest or Facebook to get their input. In the case of DIY, you will find there are endless YouTube videos available on how to create a specific product for your home.

We are even seeing consumers collaborating online with other people to co-create and share customised designs. What is important is that the customisation is easy and simple for everyone to use; the design needs to be effortless and enjoyable and the most successful customisations are when the brands give a simple formula of how to personalise the product.

We are also becoming brands ourselves and with social media putting the focus on who we are, the trend of wanting to tell the world how unique and different we are is a growing one.



Timna Russell is a project manager at Platform Creative Agency (Platformcreativeagency.com).



'WITH HOME DÉCOR,
WHERE WE HAVE TO DO WITH AN INTIMATE
SPACE, WHY WOULD WE NOT WANT TO GET
MORE PERSONALLY INVOLVED?'

PRINTED PLATES

Print your own designs on your dinner plates for a personalised set of crockery.

Turn to page 20 for the instructions.
Runner (Antique Rose, R376 per metre)
from Biggie Best. Turquoise and pink place-
mats (R19,99 each) from Mr Price Home.





WALLPAPER

Ensure you have the perfect wallpaper for your room by designing it yourself. For example, combine free vector images of vintage roses with pictures of found items like tins and plates and arrange them against a background in your favourite colour. Supply your printer with high resolution images that won't distort or pixelate when enlarged. Couch (price on request) from Casamento. Side table (R7 995) from Weylandts. Vase (R229) from Country Road. Rug (R41 403) from Gonsenhauser's Fine Rugs. Cushions (from left) graphic with sewn-on rose (R495 undecorated; instructions on page 18) from Weylandts, cream floral (R299) from Soil Design, pink with flower transfer (R79,99 undecorated; instructions on page 18) from Mr Price Home, dark floral (R495) from Mitat, pink (R549) from Country Road, print (R230) from Sugar Tong Tong.

ROSE CUSHIONS

Update a cushion by transferring a floral print onto fabric and then stitching it onto the front of the cushion. Copy the picture onto transfer paper and follow the manufacturer's instructions to iron it onto the fabric. We did two transfers of a picture of a vintage rose: one on a rectangle of fabric that we sewed onto the cushion with running stitch and the other that we cut out around the outline and sewed on with gold embroidery thread.

Prices of cushions on page 17.

NEATLY IN A ROW

Copy vintage rose prints onto paper from an old book and frame them in similar frames. Hang them on the wall to create your own curated display of floral prints.

Chest of drawers (R3 800) from Living Legends. Black print (R550) from In Good Company. Small pink frame (R249) from Country Road. White frames (from R299 to R399) from Country Road. Book (R415), yellow water mister (R265) and green watering can (R365) from In Good Company.



craft & décor

by LIZEL CLOETE

YOUR OWN PLATES

Make a set of your own plates to go perfectly with the rest of your fine crockery, or start a new business. We did some investigation and found a method that worked well for us. You will need glazed plates. There are two parts to the process: printing the design on waterslide paper and then firing it onto the plate. For both processes you will need a specialist (unless you have a kiln), but it's worth it once you have your plates!

Your design

You can draw or paint your own design, or use another design, as long as you scan it in high resolution and have it in a digital format. Decide how large you want to have the design on your plates – the printer will need to know this. Take

your final design in TIFF format or as a layered PSD file to a screen printer who specialises in ceramic transfers.

The printing

The printer will recommend whether your digital design is suitable for CMYK half tones or spot colours and will create a silkscreen positive for the printing. A special screen is made for each colour and the design is then printed with ink, colour on colour, onto a type of waterslide paper. It takes a few days, because each layer of ink must dry properly before the next one can be printed. The ink used is specially for ceramic and glass screen printing and can withstand high kiln temperatures. After the last layer of colour the pages are treated with a special cover coat and are then ready to be transferred onto your plates.

NOTE The print order is a minimum of 50 pages. Expect to pay from R100 per page for a design similar to ours.

The transfer process

The waterslide transfer paper works like the type used in ordinary craft projects. Cut it out, soak it for a few seconds in water until the printed layer starts to come away then slide it over a glazed plate. Discard the back layer and position the design on the plate. Press lightly with a sponge to remove excess water or air bubbles, then leave to dry for four to 24 hours.

The firing

Take the plate to someone with a potter's kiln and have it fired at the correct temperature – 780°C is recommended, but first do a trial run.

Salt and pepper pots

We painted the cute pots from Emvee Ceramics with ceramic paint that we bought there too. Don't use a very wet brush, as the colour will be too light. If you make a mistake, sand lightly, wipe with a damp cloth and start again. Now have the painted pots fired.

Chair (R899,99) from
Mr Price Home.
Screen printing by
JT McMaster. Plates
provided and fired by
Emvee Ceramics.



You hear the words 'bespoke' and 'customised' everywhere nowadays, so how difficult is it to design your own fabric, and to have it printed? We wanted something soft and feminine, with colours that flow into each other like a watercolour painting, and we wanted at least one vintage piece, of course.

Before you start thinking about your design, first find a place that can do the fabric printing for you, and ask them about the process they use. We did what everyone does these days: asked our friend Google about a company in Cape Town that uses fabric-printing techniques such as flatbed, rotary and panel. We chose the flatbed technique, which is done by hand, usually employed for fashion and décor items, and suitable for fabric of short to medium length. So you don't have to print many metres of fabric. However, you will find that the more you print the cheaper it becomes. And remember, you pay once to have the design converted and made print-ready, and after that you pay only for printing as the design can be kept on record for future use.

concept TERENA LE ROUX

fabric design DALA WATTS

projects KEVIN SWARTS

styling CARIN SMITH

photos ED O'RILEY

ALL YOUR OWN

Tired of looking for just the right fabric and not being able to find it? We rose to the challenge of designing our own. You can too.

BEFORE YOU START

There are several ways to design your own fabric. You could use a single beautiful photo that can be enlarged unchanged, you can use an element from a photo on a neutral background, or you could paint or draw one of your own. We used more than one technique and learnt many lessons in the process. Hopefully you can benefit from our mistakes!

BACKGROUND AND PATTERN REPEATS

When you're having fabric printed, always keep pattern repeats in mind. The vintage-rose design for the dress was originally placed on a painted background. But the moment we had the sample fabric printed, we could see that the beautiful brushstroke detail was disappearing and the lines of the pattern repeats were clearly visible. So we had to use a plain pink background for a more uniform finish.

It was the same for the fabric of the blouse. This time, to overcome the problem, we enlarged the design to its maximum size so that we could cut the pattern from a single repeat. This works for certain garments, but not for larger items like curtains and bedlinen.

TYPE OF FABRIC

We wanted to use percale but time was limited and when we couldn't get hold of it, we opted for 100% pure cotton. Alas, when we looked at the printers' proofs of our designs, they were dull and grey. So ask to see proofs before you buy your fabric and have it printed. The higher the thread count, the brighter and clearer the print. The second time around, we used percale with 200 thread count and the results were much better.

PAINTED DESIGNS

If you want to use watercolours in your design, as we did, buy the

biggest book of watercolour paper that you can find (ours is A1 size). Remember, whatever you paint will be repeated on a piece of fabric that is 150cm wide and several metres long (ours measures 5m). Our flower patterns made it easy, because all we needed to do was make sure that all the flowers were complete and didn't 'cut' the edges of the paper, as well as working against a white background. Once the painting has dried completely, scan it and send it to the printers in TIFF format.

COMPUTER DESIGNS

We designed our vintage roses on a computer, using design software. We simply searched for beautiful images online and then played around with them, trying out different designs. For one of these designs, which ended up as our wallpaper (on the facing page), we photographed old tins and plates and positioned them between the roses after cutting away (deep-etching) the background using the same software as before. If you're unsure of how to do this, or you don't feel confident giving it a go, ask someone who's artistic and who knows the software. Remember that the same principles as before – pattern repeats and complete placement – apply here too. Once you're happy with the composition, make a high-resolution PDF to send to the printers.

DRESS

The dress fits the following measurements: bust – 88cm, waist – 68cm

You will need

- pattern on page 30
- dressmaker's graph paper
- 2,4m fabric (140cm width)
- matching sewing thread
- 20cm iron-on interfacing
- 55cm zip

To make

NOTE All seam allowances are 1,5cm.

- 1 Draft the pattern on page 30 onto dressmaker's graph paper. Before cutting the fabric, it is advisable to test the fit of the bodice and one sleeve using an inexpensive fabric of a similar weight. Adjust the pattern if necessary and cut the pieces.
- 2 Mark and sew the darts on the front and back bodice. Press the darts on the back towards the centre back and the two French darts on the front downwards. Sew and press the shoulder and side seams of the bodice.
- 3 Sew and press the side seams of the skirt. Sew gathering stitches along the waist seam and gather to fit the waist of the bodice. Pin and sew the skirt to the bodice.
- 4 Measure and mark 55cm down from the back neckline, along the centre back seam. Sew the seam below the mark and press open. Insert the zip into the top part of the seam.
- 5 Cut and iron interfacing onto the facings. Sew the shoulder seams, trim the seam allowances and press open. Pin and sew the neck facing to the bodice, right sides together. Trim and nip the seam allowance before pressing the facing to the inside. Fold the centre back seam allowances of the facings under and slip stitch these to the zipper tape by hand. Sew top stitching around the neckline, 2mm in from the edge.
- 6 Sew the underarm seams of the sleeves and press. Sew a row of ease stitches between the notches on the sleeve heads along the stitchline. Pin the sleeves into the armholes and draw the ease stitches in until the sleeve heads fit the armholes. Sew the sleeves in position. Overlock the lower edges of the sleeves. Press and sew a 3cm-wide single-fold hem.
- 7 Overlock the skirt hem. Press a 1,5cm wide single-fold hem and sew in place.



• For this dress we used
our vintage-rose fabric.

craft & décor

Fabric printed by
Imaterial
Textile Designers
& Printers
(imaterial.co.za).





• The fabrics for both our blouse and skirt were painted with watercolours.

BLOUSE

The blouse fits the following measurements: bust – 88cm, waist – 68cm, hips – 93cm

You will need

- pattern on page 28
- dressmaker's graph paper
- 1,25m fabric (140cm width)
- matching sewing thread
- 70cm iron-on interfacing
- six 12mm buttons

To make

NOTE All seam allowances are 1,5cm.

- 1 Draft the pattern on page 28 onto dressmaker's graph paper. Before cutting the blouse, it is advisable to test the fit of the bodice and one sleeve using an inexpensive fabric of a similar weight. Adjust the pattern if necessary and cut the pieces.
- 2 Mark and sew the darts on the front and back bodice. Press the darts on the back towards the centre back, the front waist darts towards the centre front and the two side seam bust darts downwards. Sew and press the shoulder and side seams of the bodice.
- 3 Cut and iron interfacing onto the under collar. Pin the two collar pieces, right sides together, and sew the outer edge. Trim and notch the seam allowance. Turn the collar through to the right side and press. Sew top stitching 2mm from the edge of the collar. Cut and iron the interfacing onto the facings. Pin and sew the shoulder seams. Trim the seam allowances and press the seams open. First, pin the collar to the neckline of the blouse. Next, pin the facings over the collar. Sew the facing to the neckline and front edge of the blouse, right sides together. Trim the seam allowance and cut nips into the curved section of the

neckline seam. Press the facing to the inside of the blouse.

- 4 Sew the underarm seams of the sleeves and press. Sew a row of ease stitches between the notches on the sleeve heads along the stitchline. Pin the sleeves into the armholes and draw the ease stitches in until the sleeve head fits the armholes. Sew the sleeves in position. Overlock the lower edges of the sleeves. Press and sew a 3cm-wide single-fold hem.
- 5 Overlock the lower edge of the blouse. Press and sew a 1cm-wide single-fold hem.
- 6 Mark the position of the buttonholes on the centre front and sew six 15mm buttonholes. Mark and sew the buttons onto the opposite side.

SKIRT

The skirt fits the following measurements: waist – 68cm, hips – 93cm

You will need

- pattern on page 29
- dressmaker's graph paper
- 1,6m fabric (140cm width)
- matching sewing thread
- 76 x 9cm iron-on interfacing
- 20cm zip
- one 15mm button

To make

NOTE All seam allowances are 1,5cm.

- 1 Draft the pattern on page 29 onto dressmaker's graph paper and cut out the skirt panels.
- 2 Pin the inverted box pleats in position on the skirt front and back. Pin and sew the skirt sections to the corresponding basque panels. Press the seam allowances towards the basque and sew top stitching 8mm in from the seam.

3 Pin the centre back seam of the two back pieces, right sides together. Measure 21,5cm along the seamline, down from the top cut edge of the basque, and sew the seam below this point. Press the seam open. Insert the zip into the top part of the centre back seam.

- 4 Pin and sew the side seams. Press to the back.
- 5 Iron the interfacing to the back of the waistband. Sew the two ends of the waistband, stopping 1,5cm in from the cut edge. Trim the seam allowances, turn through to the right side and press. The waistband has 3cm extra length for an overlap. Pin and sew the waistband to the top edge of the skirt. Sew a buttonhole on the overlapping end of the waistband and the button on the opposite end.
- 6 Overlock the lower edge of the skirt. Press and sew a 1,5cm-wide single-fold hem.

PHOTO DESIGNS

If you don't feel up to computer design or painting you could easily use a photo for your fabric printing. For our curtain fabric we bought a high-resolution image of a flower from an online stock photo supplier, then simply enlarged it and positioned it in the centre of the fabric. Once more, keep in mind how the image will print on the fabric and make sure the spacing is the same on all sides of each flower. This one too you can send to the printers in TIFF format.

- If you need dressmaker's graph paper, we are offering A1 sheets for R25 for three, including postage. To order, call 021 408 3040 or email marweya.smal@media24.com.



• We used a flower photo for the fabric for the curtain.

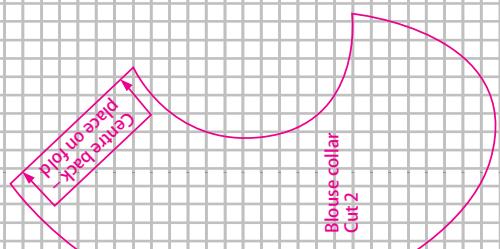
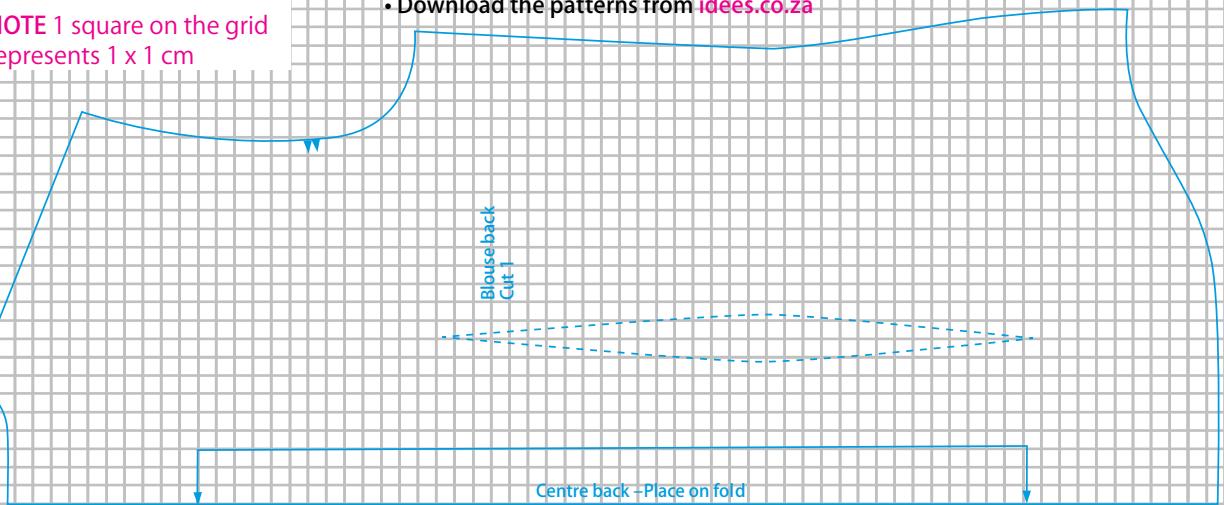
templates

BLOUSE PATTERN

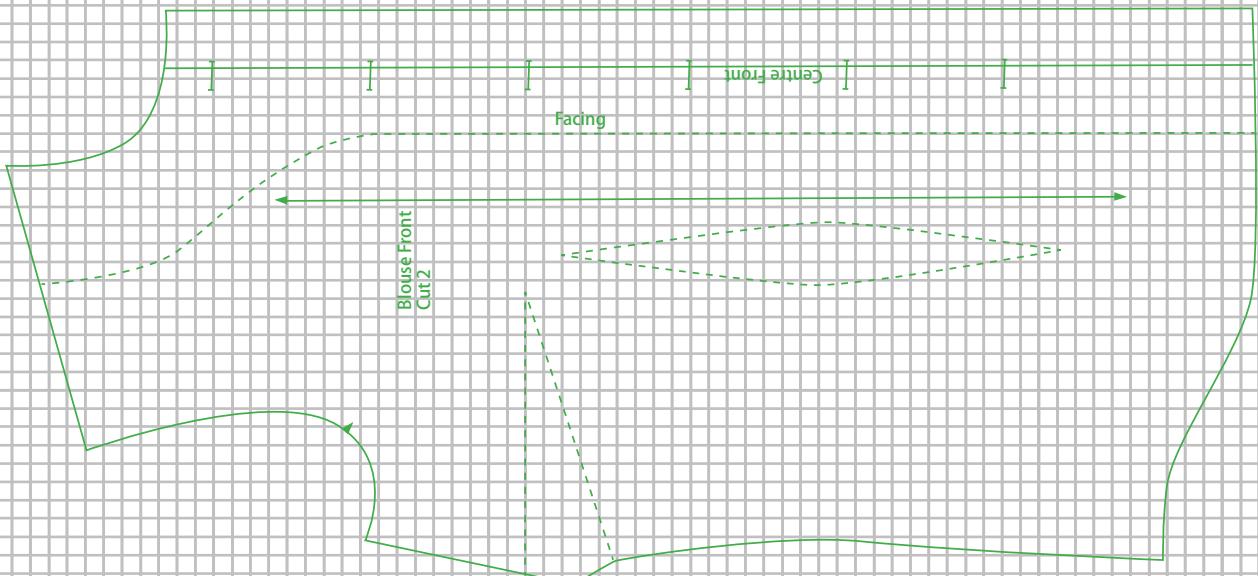
(page 26)

NOTE 1 square on the grid
represents 1 x 1 cm

- If you need dressmaker's graph paper, we are offering A1 sheets at R25 for three, including postage. To order, call 021 408 3040 or email marweya.smal@media24.com
- Download the patterns from idees.co.za

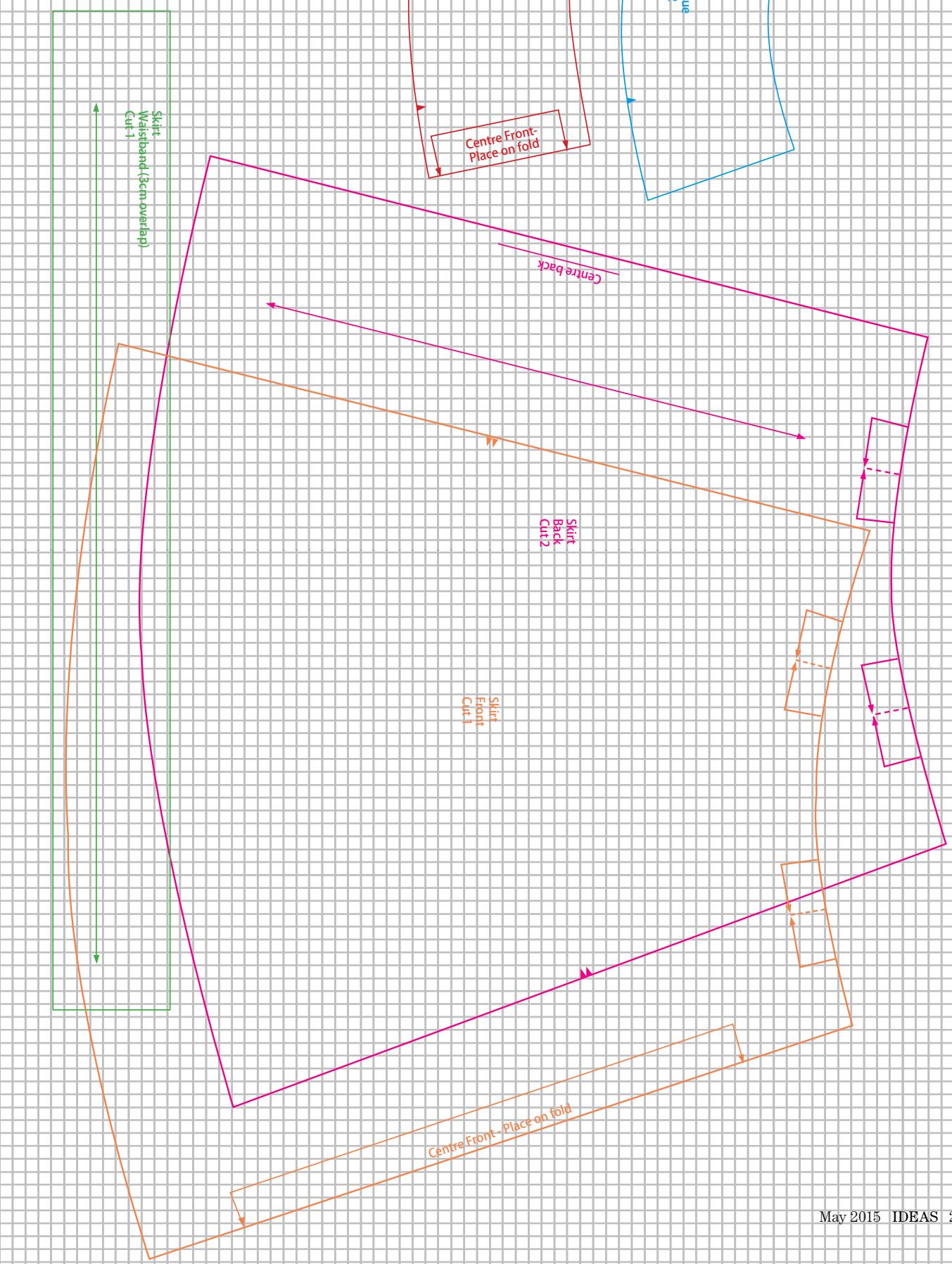


• Sleeve pattern is on page 30,
the same as for the dress – make
the underarm narrower, to fit.



SKIRT PATTERN

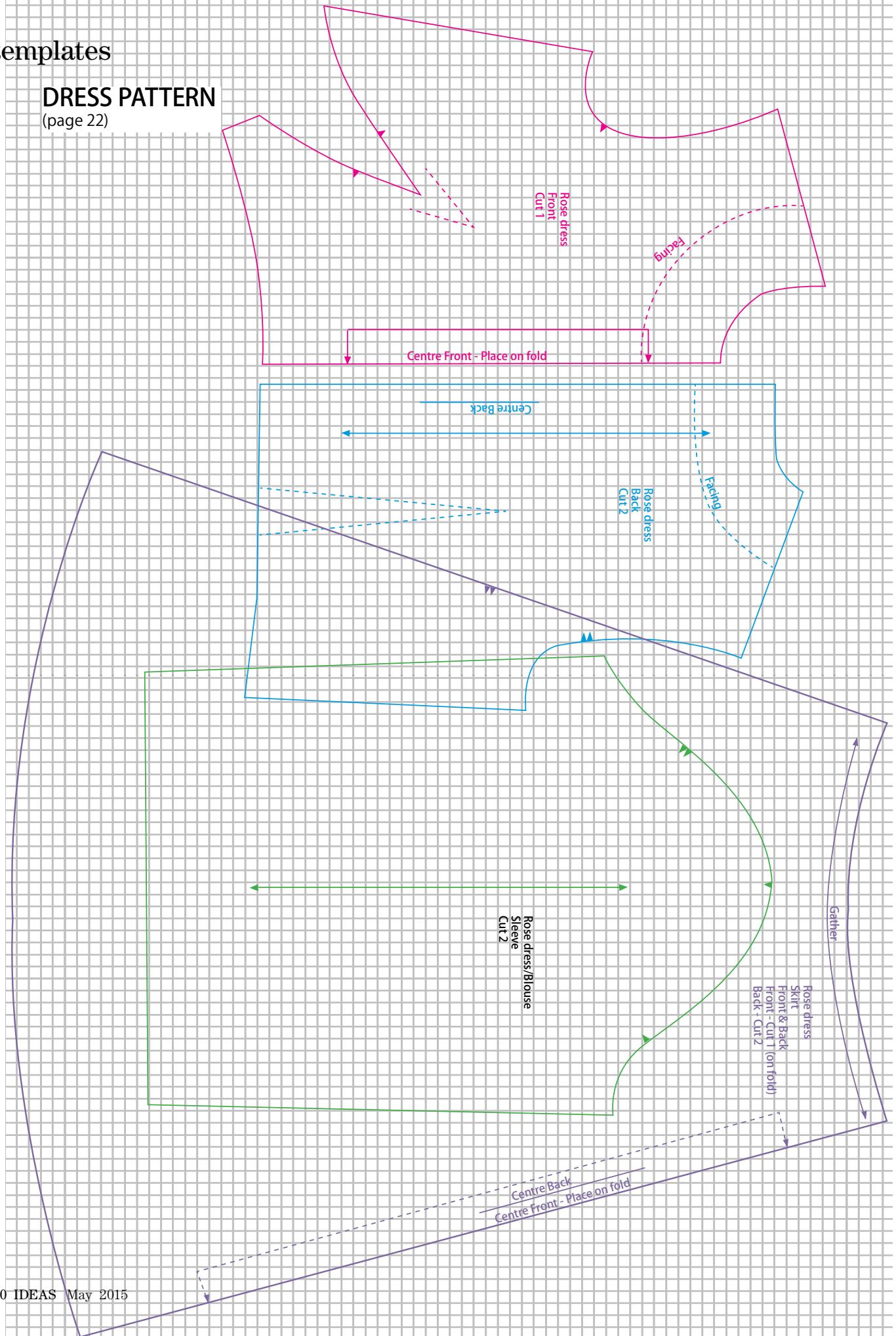
(page 26)



templates

DRESS PATTERN

(page 22)



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Milankie van der Walt - 00264 61 257178

made to create

BERNINA

how to

You will need • 72 x 39cm printed fabric • 72 x 39cm calico • matching sewing thread • 20m cotton cord (4mm) • two circular cane handles (approximately 17cm in diameter) **NOTE All seam allowances are 1,5cm.**



Cut the cord into 20 x 1m lengths. Fold each cord in half and tie 10 to each of the cane handles with a lark's head knot.



Immediately below the row of lark's head knots, tie a row of square knots using two pairs of cords for each knot.



Skip the first pair of cords and start tying square knots with the second and third pairs of cords, 5cm down. Use a 5cm cardboard strip for spacing.



Finally, tie a third row of square knots 5cm below the previous row, starting with the first and second pairs of cords.



When the macrame is complete, sew the bag. Fold the printed fabric over, right sides together, with the 39cm edges meeting at the top. Pin and sew the 36cm side seams. Cut a 3 x 4,5cm rectangular piece from the two bottom corners, with the 4,5cm side of the rectangle along the fold at the bottom of the fabric.



Open up a corner and pin the two layers with the side seam in the centre. Sew across to form a boxed corner. Sew the second corner in the same way. Sew the calico lining in the same way as the outer layer, leaving an opening large enough for the handles to pass through in the centre of one side seam.



Starting at a side seam, mark points with pins along the top edge of the bag, 4cm apart. Taking the cords in pairs, mark a point 6,5cm below the last row of knots. Pin the first pair of cords next to a side seam, with the 6,5cm mark in line with the top edge of the bag. The second pair of cords is pinned at the first 4cm mark. Continue pinning the pairs, placing the last pair next to the opposite side seam. Once one side has been pinned, machine baste the cords in position and trim the ends. Pin and baste the second side in the same way.



Place the outer bag inside the calico lining, right sides together. Pin and sew the top edge. Turn to the right side through the opening in the lining's side seam. Sew the opening. Sew two rows of top stitching along the top edge to secure the cords.



Use your own
fabric to make
yourself a lovely,
slightly retro
macrame bag.
Simply follow
our easy steps.

by KEVIN SWARTS
photos ED O'RILEY
styling CARIN SMITH

VINTAGE MACRAME BAG

Lifestyle

Dala Watts looks at what's new and interesting in the shops.

DO YOU KNOW OF A LOVELY NEW SHOP OR BEAUTIFUL DÉCOR OR CRAFT RANGE THAT WE SHOULD KNOW ABOUT? IF SO, EMAIL US AND WE WILL CONSIDER FEATURING IT ON THIS PAGE.

Dala Watts
dwatts@media24.com



Spoil your loved one with a romantic weekend away. The Belgrace boutique hotel between White River and Nelspruit in Mpumalanga goes all out to make guests feel special. The décor has a warm, European feel. To find out more go to their website, belgrace.co.za, or call 076 539 0409.



Deer me Make your own stag trophy. In Good Company makes it easy with these DIY kits that contain everything you need. They include the gorgeous floral fabric, felt for the antlers, stuffing, sewing threads and a needle. They cost R475 each. Order them from ingoodcompany.co.za or visit their shop in Parkhurst, Johannesburg, or Claremont, Cape Town.



These storage baskets are lovely enough to be part of your décor. They are made from 100% cotton and have a waterproof lining, which means you can even put an indoor pot plant in them. They are available from Love Milo (www.lovelimo.com) for R480 each.

EXTRA STORAGE



THINK GRAPHICS

These cushions with their graphic patterns are from Sugar Tong Tong. Designer Estee Smyly also screen prints the fabric. The cushions cost from R280. Find them at The Kalk Bay Co-op, or online from sugartongtong.com. Estee is also on Facebook.



SPELL IT OUT

We found these blackboard tiles with their cute messages at Mosaic Works in Montagu Gardens, Cape Town. They cost from R25 each.

- Find out more on their website, mosaicworks.co.za, or call 082 552 5551.

FOOD & Entertaining

Louisa Holst looks at a few fabulous food ideas.



FOOD AND WINE

Durbanville Hills Restaurant in Cape Town has embraced the cooler weather by introducing a new five-course wine pairing menu with scrumptious winter dishes like grilled venison loin skewer and spiced orange crème caramel. Relax and enjoy beautiful views and the wines that are carefully paired with each course. R350 per person. Phone 021 558 1300 to book.

Try a new tea

Chaplon Tea was recently launched in South Africa. The flavours include Full Moon (a blend of herbal and green teas), Fruity Quince and Ceylon Single Estate. Chaplon farms naturally and sustainably, and doesn't use chemical pesticides or fertilisers. Find it in selected stores, or go to www.chaplon.co.za to order online.



CHEESE WITH DISTINCTION

Add a piece of **Montagnolo Affine** to your cheese platter next time you entertain. It's a semi-soft, full-fat white mould cheese, marbled with blue veins. It is melt-in-the-mouth delicious and is handcrafted in Bavaria. Available from selected Woolworths stores nationwide.



PINK & DELICIOUS

Sutherland Grenache Rosé 2014 (R60) is dry and deliciously refreshing. Packed with berry and red fruit aromas that follow through onto the palate, it is ideal to serve with appetisers or other light dishes. Enjoy now or mature for the next two years.



food & entertaining

smoking HOT

by LOUISA HOLST photos ED O'RILEY
styling HANNES KOEGELENBERG

➤ FOOD TRENDS <

We take a look at
The ingredients that
are hot favourites
on foodie shopping lists
at the moment.





BAKED
chicken
WITH KIMCHI

(recipe on page 41)

CHARCUTERIE

Charcuterie is the craft of preserving meat through salting, curing or cooking. There is a huge trend back to following traditional recipes and producing really good quality artisanal meat products. Try your hand at making your own cured meat at home, or look for it at your local farmers' market, butcher, deli or selected supermarkets. Taste some dry-cured wood-smoked bacon or ask your butcher if he has a speciality sausage or pâté for you to try.

Bacon FLATBREAD

Serves: 4-6

Preparation time: 1 hour,
plus rising time

Baking time: 15 minutes

Oven temperature: 220°C

Dough

- 250g stoneground white bread flour
- 50g rye flour
- 8ml instant dried yeast
- 15ml olive oil

Topping

- 6 baby potatoes, thinly sliced (or use sliced mushrooms)
- 250g proper bacon from your butcher or deli

- 200g crème fraîche or sour cream
- grating of whole nutmeg
- 50ml chopped fresh Italian parsley
- 125ml thinly sliced red onion
- fresh rocket, to garnish

1 Dough Mix the flours, 2ml salt and the yeast together. Add 175ml lukewarm water and the olive oil and mix in. Knead by hand or use a food processor and knead until the mixture is smooth and leaves the sides of the bowl. Cover and set aside to rise for an hour.

2 While it is rising, cook the potatoes in a little water until just tender. Drain and set aside. Cut the bacon into large pieces. Mix the crème fraîche, nutmeg, parsley and salt and pepper to

taste together. Preheat a baking tray in the oven.

3 Divide the dough into four or six pieces and roll each piece out as thinly as you can.

4 Grease the preheated trays. Top with the dough.

5 Spread with the crème fraîche mixture. Top with the potatoes or mushrooms, onion and bacon. Bake in the hot oven for 12-15 minutes or until golden and crisp. Serve hot or cold. Garnish with fresh rocket.



HEALTHY OILS

There are many healthy oils to choose from these days. Grape seed and walnut oil contain omega-3 and omega-6 which help lower the bad cholesterol in our bodies. Avocado and olive oil also boost our good cholesterol. Other oils that are getting a lot of attention lately include hempseed oil and coconut oil. Visit your local health store to check them out.

MEXICAN-FLAVOURED

Fish

Serves: 4

Preparation time: 40 minutes

Cooking time: 10 minutes

- 2 cloves garlic, crushed
- 5ml dried origanum
- 5ml chipotle paste (or use other chilli paste)
- 2ml ground cumin
- 2ml paprika
- 2ml cayenne pepper
- 15ml lime or lemon juice
- 110ml avocado oil
- 4 fish fillets or steaks
- ½ red onion, thinly sliced

- 3 fresh tomatoes, peeled, seeded and chopped
- 3-4 fresh jalapeño peppers, seeded and sliced
- 1 each red and yellow pepper, seeded and sliced
- 500ml cooked quinoa
- fresh coriander, to serve
- guacamole and nachos, to serve

- 1 Combine the garlic, origanum, chilli paste, cumin, paprika, cayenne pepper and lime juice with 80ml avocado oil.
- 2 Pour over the fish pieces and set aside to marinate for 20 minutes.
- 3 Heat the remaining oil and sauté the onion for a few minutes. Add the tomatoes, jalapeño peppers and sweet peppers and simmer until just tender. Mix into the prepared quinoa.
- 4 Heat a heavy-based frying pan over a high heat. Once it is hot, drizzle with a little oil, then fry the fish for about 3-5 minutes on each side until cooked through to your liking. (If you are using salmon, make sure the flesh stays pink in the middle.)
- 5 Serve the fish with the extra marinade from the pan spooned over the vegetables. Serve guacamole and nachos on the side, if you prefer.





SMOKED FOOD

Smoked ingredients are hot. Smoking is not only a preservation method, but also a way to impart delicious flavour to ingredients from salt and cheese to vegetables and meat. You can buy your own smoker and experiment at home or see what's available in store.

Pasta WITH TOMATO SAUCE AND SMOKED CHEESE

Serves: 4

Preparation time: 30 minutes

Cooking time: 20 minutes

Oven temperature: grill

- 6 fresh ripe tomatoes, sliced into three
- olive oil
- 2 cloves garlic, chopped
- fresh thyme sprigs
- handful of fresh basil, plus extra to garnish
- 5ml red wine vinegar
- sugar
- 3ml smoked paprika
- 400g pasta of your choice
- 200g cherry tomatoes, roughly chopped
- handful of black olives, pitted
- 300ml thinly sliced smoked mozzarella cheese

- 1 Place the sliced tomatoes on a baking tray, cut side up. Drizzle with olive oil. Season with salt and pepper. Cook under a hot grill until they have started to blacken. Remove from the oven.
- 2 Transfer to a food processor and blend until smooth.
- 3 Heat a little olive oil in a saucepan. Add the garlic, thyme and basil and sauté for a few minutes, then add the puréed tomatoes, vinegar, a pinch of sugar and the paprika and simmer together for 10 minutes. Remove the thyme.
- 4 Meanwhile, cook the pasta until al dente, then drain.
- 5 Add the cherry tomatoes and olives to the pasta sauce. Spoon onto the cooked pasta.
- 6 Serve topped with the sliced smoked cheese, garnished with extra basil.

FERMENTED FOODS

Fermented foods are trendy because the fermentation process produces probiotics. We now know that these probiotics are really good for the body and help support the digestion, are important for the synthesis of vitamins and help improve the immune system. If your

digestive system is working well, you will be healthier, feel better and have more energy. Try fermented vegetables like kimchi or sauerkraut, fermented ice teas like kombucha, or the milky drink kefir.

uncovered for 20 minutes, until all the ingredients are tender and cooked through. Add the spring onions and chilli if using. Serve garnished with fresh coriander and with extra kimchi on the side.

NOTE Kimchi is a Korean speciality made from fermented cabbage (or other vegetables) and daikon radish, and flavoured with garlic and chillies. You can find it at Asian shops. It can be used as a condiment with Asian-style dishes or added to braised or baked dishes for extra flavour. In South Korea it is served as a side dish at every meal.

BAKED chicken WITH KIMCHI

Serves: 4

Preparation time: 30 minutes, plus marinating time

Cooking time: 30 minutes

- 8 chicken thighs, skinned and deboned
- 2 cloves garlic, crushed
- 5ml grated ginger
- 15ml sesame oil
- 10ml brown sugar
- 30ml soy sauce
- 15ml mirin rice wine (optional)
- 1 onion, chopped
- 400g cubed butternut
- 1 green apple, cubed
- 250ml prepared chicken stock
- 125ml chopped kimchi, plus extra for serving
- 4 spring onions, sliced
- 1 red chilli, chopped (optional)
- fresh coriander, to serve

- 1 Fold each chicken thigh over and secure it with a thin kebab stick.
- 2 Mix the garlic, ginger, sesame oil, sugar, soy sauce and mirin (if using) together and pour over the chicken pieces. Leave to marinate for 30 minutes.
- 3 Put the onion, butternut and apple into a casserole dish. Put the chicken pieces on top. Pour in the stock and cover the dish. Bake in a preheated oven for 15 minutes.
- 4 Remove from the oven. Add the kimchi and continue to bake

CAULIFLOWER

Gone are the days when cauliflower was only eaten with a cheese sauce. Now we roast it, fry it, mash it, chop it and eat it raw. It's the 'low carb' alternative to rice, couscous, mashed potato and even pizza bases. It's so versatile and its flavour complements meat and chicken, and it can also replace the protein in some dishes.

ROASTED cauliflower

Serves: 4-6

Preparation time: 45 minutes

Cooking time: 40 minutes

Oven temperature: 200°C

- 60ml olive oil
- 6 cloves garlic, sliced
- 1 sprig fresh thyme
- 2ml dried oregano
- 5ml dried basil
- 1 piece of lemon peel
- 2 medium-sized cauliflower heads
- Maldon salt
- 100ml freshly grated Parmesan cheese
- 30ml freshly chopped Italian parsley



- 1 Heat the olive oil in a small saucepan along with the garlic, herbs and lemon peel. Keep the heat at medium and if it gets too hot, reduce it. Heat for five minutes, then remove from the heat and set aside for half an hour for the flavours to infuse.
- 2 Use a long, sharp knife to slice the cauliflower in half lengthways and remove the core. Remove

- the leaves. Cut the cauliflower lengthways into slices about 5mm thick.
- 3 Place the slices onto lined baking trays in a single layer.
- 4 Strain the olive oil and drizzle over the cauliflower slices. Season with salt flakes and plenty of freshly ground black pepper. Roast in a preheated oven for 20 minutes.
- 5 Remove from the oven, turn over

- the pieces of cauliflower and sprinkle with the Parmesan and then roast for a further 15-20 minutes or until tender.
- 6 Remove from the oven, sprinkle with the parsley and serve hot. This dish makes a great accompaniment to roast meat, especially lamb.

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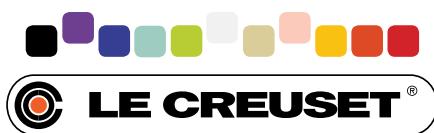


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food & entertaining

Wall-mounted shelf (R295),
Marie Antoinette figurine
(R550), rose milk jug (R220),
sugar bowl with teaspoon
(R200), pewter milk jug
(R200), lace collar (R25),
crystal light (R950), ornate
table (R3 000) and tea set
with gold detail (R1 000) from
Plan B Vintage. Pink teacup
and saucer and cake stands
hired from My Pretty Vintage.



LET THEM EAT CAKE

by LOUISA HOLST photos ED O'RILEY styling and crafts HANNES KOEGELENBERG

Celebrate a special occasion with this decadent spread of sweet delights inspired by French style icon Marie Antoinette.

SET THE SCENE

Let Marie Antoinette's lavish style be your inspiration for this decadent tea. Combine a mixture of French-style crockery with black lace, floaty feather boas and tongue-in-cheek pictures to create the look. We did everything in soft shades of pink and white with a few splashes of black and gold here and there. With the scene set, all that remains is to fill the tea table with delicious French treats.



- 
- 1 batch of sweet pastry
(see fruit tart recipe on page 48)

Filling

- 1 can condensed milk
- juice and zest of 1 lemon
- 2 large egg yolks
- 200ml canned or frozen (thawed) black cherries, drained

Topping

- 4 large egg whites
- 225g castor sugar
- edible gold dust

- 1 Line greased tart tins with the prepared pastry. Bake blind.
- 2 Beat the filling ingredients (except the cherries) together until smooth. Pour into the pastry cases and add a few cherries to each one. Reduce the oven temperature to 160°C and bake for about 15 minutes or until set. Set aside to cool. (Alternatively, top with meringue and bake.)
- 3 **Topping** Whisk the egg whites and sugar in a bowl over a saucepan of simmering water until warm. Remove from the heat and beat until soft peaks form (about 12 minutes). Spoon onto the filling. Brown the meringue with a blow-torch. Dust with edible gold dust. Serve immediately.

LEMON CHERRY MERINGUE TARTS

Makes: 10-12

Preparation time: 1 hour

Baking time: 25 minutes

Oven temperature: 190°C



ÉCLAIRS WITH ROSE-SCENTED CREAM AND PINK CHOCOLATE

Makes: 18-20

Preparation time: 1 hour

Baking time: 35 minutes

Oven temperature: 200°C

- 85g (90ml) butter
- 110g (185ml) cake flour
- 3 large eggs
- 100g white chocolate, broken into pieces
- pink food colouring (preferably powdered food colouring)
- 250ml cream
- 5ml rose water
- handful of mixed berries
- silver and gold balls, to decorate
- fresh rose petals, to decorate
- icing sugar, for dusting

- 1 Heat 200ml water and the butter together in a saucepan. As soon as the water begins to simmer and the butter has melted, stir in the flour all at once.
- 2 Add a pinch of salt and stir until the mixture leaves the sides of the pan. Set aside to cool slightly.
- 3 Beat the eggs in a little at a time until the mixture is soft, shiny and has a dropping consistency.
- 4 Pipe 10-12cm lines of the mixture onto a greased and lined baking tray. Leave space between them. Bake in a preheated oven for 10 minutes, then reduce the heat to 160°C and bake for a further 10 minutes or until golden and crisp. Remove from the oven and slice each one open to allow the steam to escape. Set aside to cool completely on baking racks.
- 5 Put the chocolate in a bowl over a saucepan of simmering water and allow to melt. Stir until smooth. Add a little pink food colouring. Set aside to cool.
- 6 **Filling** Whip the cream until stiff and fold in the rose water.

- 7 Pipe cream into each éclair. Add a few berries to each one. Spread chocolate over the top of the éclairs and decorate with silver and gold balls and fresh rose petals. Dust with icing sugar. Serve immediately.

ÉCLAIR DECORATIONS

Copy the crown template on page 53 onto cardboard and cut it out. Stick a pretty hatpin onto the back with a piece of adhesive tape and press the pin into the éclair.





FRUIT TARTS

Makes: 10-12

Preparation time: 1 hour,
plus refrigeration time

Baking time: 40 minutes

Oven temperature: 190°C

Sweet pastry

- 125g (135ml) cold butter, cut into cubes
- 250g (415ml) cake flour
- 100g (115ml) castor sugar
- 1 large egg

Filling

- 50ml butter, melted
- 70g (80ml) castor sugar
- 50g toasted flaked almonds
- fresh fruit of your choice (we used baby figs, plums and seedless grapes)
- strawberry or raspberry jam

1 Put the butter and the flour into a food processor and process until the mixture resembles coarse breadcrumbs. Add the sugar.

2 While the processor is running, add the egg. If the mixture seems too dry, add a little cold water. Process until the mixture forms a ball. Cover the dough with plastic wrap and refrigerate for 1-2 hours.

3 Allow the dough to come to room temperature, then roll it out onto a lightly floured surface.

4 Cut out into circles or shapes big enough to line the tart tins that you are going to use. Grease the tart tins and then press the pastry into the bases. Prick the base with a fork. Refrigerate for 30 minutes. Bake blind in a preheated oven for 10 minutes.

5 **Filling** Mix the melted butter with the castor sugar. Brush half of it over the base of the pastry shells and scatter with a few nuts.

6 Slice the fruit and fill the pastry cases with the slices. Drizzle with the remaining butter and sugar mixture. Bake in a preheated oven for 20-30 minutes until the fruit is tender.

7 Heat the jam in the microwave for a few minutes until runny. Brush over the fruit slices in each tart when they come out of the oven. Scatter with the remaining nuts. Cool and serve.

CHOCOLATE AND CANDYFLOSS CAKES

Makes: 4

Preparation time: 1 hour

Baking time: 30 minutes

Oven temperature: 180°C

- 300g (550ml) cake flour
- 5ml baking powder
- 125g (135ml) butter
- 400g (470ml) sugar
- 125ml canola or sunflower oil
- 50g (155ml) cocoa powder
- 2 extra large eggs
- 125ml natural yoghurt

Icing

- 100g (110ml) soft butter
- 220g (425ml) icing sugar
- 20ml milk
- pink food colouring
- paper corsets, to decorate
- cake sprinkles, to decorate
- candyfloss, to decorate

1 Grease and line a 30 x 35cm baking tin. Sift together the flour, baking powder and a pinch of salt.

2 Heat the butter, sugar, oil, cocoa and 250ml water in a saucepan. Bring to the boil, stir well and then remove from the heat and set aside to cool. Once cooled, stir in the flour mixture.

- 3** Beat the eggs and yoghurt together and fold into the cake mixture. Spoon into the prepared pan and bake in a preheated oven for 30 minutes, or until a skewer inserted comes out clean. Set aside to cool completely.
- 4** **Icing** Beat the butter until creamy. Stir in the icing sugar and milk and beat for about three minutes until smooth and light. Stir in a few drops of pink food colouring.
- 5** Use a round cookie cutter or a food ring and cut eight rounds from the cake. Sandwich two circles together with icing. Repeat with the other circles so you have four small cakes. Spread the top of each one with the remaining icing.
- 6** Make corsets for the cakes (see below) and wrap them around each cake. Just before serving, add a few sprinkles and pile a ball of candyfloss on top of each cake to decorate it.

CAKE CORSETS

Make our chocolate and candyfloss cakes and dress them in French corsets. Copy the corset template on page 53 onto white paper in the desired size and cut it out. Punch a row of holes in the sides as indicated on the template. Cut a strip of gold paper to fit around the cake and stick the ends together with double-sided adhesive tape. Wrap the corset around the cake, lace a thin black satin ribbon through the holes and tie the ends in a bow.

CRÈME BRÛLÉE DOUGHNUTS

Makes: about 30 small doughnuts

Preparation time: 1½ hours, plus rising time

Cooking time: about 30 minutes

- 125ml milk
- 60g (65ml) butter
- 385g (710ml) cake flour
- 45g (55ml) sugar
- 2ml salt
- 7g instant dried yeast
- 1 large egg, beaten
- sunflower oil, for deep-frying

Filling

- 335ml milk
- 65g (75ml) castor sugar, plus extra for dipping
- 4 large egg yolks
- 30ml cake flour
- 3ml vanilla extract
- about 100ml honey, warmed

- 1** Heat the milk, butter and 60ml water together until the butter has melted. Cool until lukewarm.
- 2** Sift the flour into a bowl and add the sugar, salt and yeast. Make a well in the centre and pour in the lukewarm liquid. Stir in the egg, then continue stirring, gradually drawing in the dry ingredients from the sides until the mixture forms a ball. Add a bit more flour if needed.
- 3** Knead for eight minutes, then place in a lightly greased bowl and cover loosely with a damp

cloth. Set aside to rise for an hour or until doubled in size.

- 4** Knead down lightly and then roll out to 2cm thickness. Use a small round cutter to cut out rounds from the dough. Transfer carefully to a lined baking tray and allow to rise until doubled in size. Deep-fry in hot oil until golden brown. Set aside to drain on absorbent paper.
- 5** **Filling** Bring the milk to the boil. Remove from the heat.
- 6** Beat the sugar and yolks together until thick. Whisk in the flour.
- 7** Whisk the hot milk into the egg yolk mixture, adding it in a steady stream. Return to the saucepan and heat, whisking constantly. Cook for 2-3 minutes until thick and soft. Add the vanilla extract. Set aside to cool.
- 8** Pipe the filling into the middle of each doughnut or cut the doughnuts open and spoon in the filling.
- 9** Brush a little warmed honey onto each doughnut and dip into the extra sugar. Use a blowtorch to melt the sugar and create a brûlée topping. Serve immediately.





Crème brûlée
doughnuts

FRESH BERRY MOUSSE

Makes: 10-12 individual mousses

Preparation time: 1 hour, plus setting time

Cooking time: 8 minutes

- 125g fresh berries of your choice
- 220g (250ml) castor sugar
- 4 egg whites
- 20g gelatine
- 150ml yoghurt
- 150ml cream
- whipped cream and extra berries, to decorate

- 1 Purée the berries in a liquidiser along with 30ml of the castor sugar and 30ml water. Strain and set aside.
- 2 Heat the remaining castor sugar and 250ml water together in a saucepan. Simmer over a medium heat for eight minutes. Remove from the heat.

3 Beat the egg whites until stiff, continue whisking and add the syrup in a steady stream. Add 30ml water to the gelatine and allow to stand for five minutes, then melt in the microwave for a few seconds. Add a little fruit purée to the gelatine, then stir the gelatine into the remaining fruit purée. Fold in the yoghurt and then the cream and lastly fold in the egg white mixture.

4 Pour into moulds and place in the fridge to set overnight. Dip the moulds into hot water for a few seconds and then unmould onto serving platters. Decorate with whipped cream and fresh berries.

LAYERED PUDDINGS

To make layered puddings, use two different types of berries. Divide the mixture in half and add 70ml of one type of berry purée to one half and 70ml of another type to the other half. Half-fill the moulds with one type and refrigerate for 20-30 minutes until almost set. Top with the other type of berry mousse. You can also prepare a packet of berry or cherry flavoured jelly (but use 100ml less water than specified on the box) and layer the mousse with the jelly. Use a combination of different size moulds so you can make multi-layer puddings by stacking the smaller ones on top of the larger ones.

EXTRA DECORATIONS

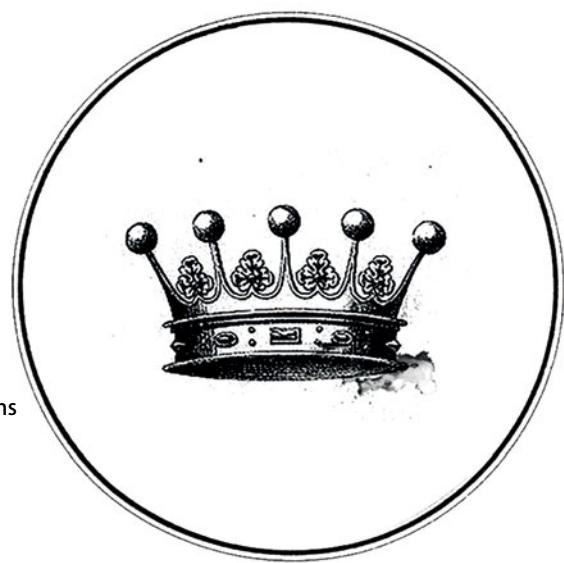
Use our Marie Antoinette portrait alongside to make placemats or other paper decorations.



BUYER'S GUIDE ON PAGE 6



Placemat



Éclair decorations



Cake corsets

how to

You will need

- cake covered in butter icing
- measuring tape
- fondant icing in the colour of your choice
- rolling pin
- cutting mat (optional)
- pizza wheel or small sharp knife
- ruler
- plastic sleeve
- damp cloth
- strip of greaseproof paper



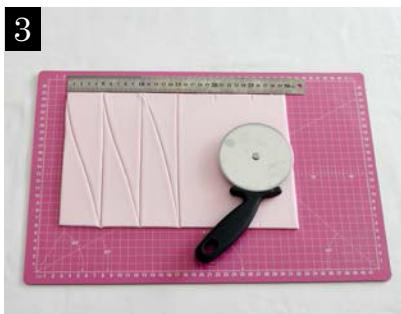
1



2

Measure the top of the cake and mark the centre. Draw lines on top dividing the cake into 12-16 segments. You will use these lines to guide you when you start placing the fondant. Measure the length from the centre to the bottom of the cake to determine how long the pleats must be.

Roll out the fondant to the desired thickness. Ours is thin. Cut the edges straight with a pizza wheel – the fondant must be longer than the length you measured earlier. If you don't have a cutting mat, roll out the fondant on a surface dusted with cornflour. The fondant will dry out quicker with this method.



3



4

Use a ruler to measure strips of fondant, marking them on both long sides. Our strips are 5cm wide. Cut each strip diagonally to form two long triangles.

Place the fondant triangles between two pieces of plastic, such as a plastic sleeve cut open at the sides. Cover with a damp cloth to prevent the fondant drying out.



5

Place a strip of greaseproof paper onto the cake at the centre line. Place the first strip of fondant over the edge of the paper. Use a little water to stick it down if necessary.



6



7

Continue sticking on the fondant pieces, overlapping them slightly over the previous piece. Make sure the bottom right-hand corner of the strip is flush with the cake and curve the fondant along the edge of the previous piece up to the top.

Once you reach the greaseproof paper, carefully lift the first fondant piece and remove the paper. Carefully stick on the last few strips, inserting the bottom edge underneath the first piece. Use a little water to stick the first piece down over the last pieces.



8

Cut the excess fondant off the top and around the bottom. Stick a flower over the joins at the top and finish it off with pretty ribbon around the bottom, if you prefer.

We show you how to make a fashion statement with a cake covered in flowing fondant pleats.

PLEATS TO PLEASE

by TANI KIRSTEN
photos ED O'RILEY



What better way to see your reflection in the mirror in the morning? And it's perfect for taking a quick selfie.

by LIZEL CLOETE photo ED O'RILEY styling CARIN SMITH

GOOD MORNING, PRINCESS

A beautiful handmade gift will always remind your mother just how special she is to you. Follow our easy steps to transfer a photo onto canvas for her.

(Instructions on page 58)



FACING PAGE This is a quick and easy, fun idea. Use our crown or design your own. Draw the crown's mirror image onto the back of a piece of pink self-adhesive vinyl and cut it out. If you prefer a design with more detail, you can have it laser cut at a place that specialises in this. Wipe the mirror clean – you can remove any greasiness with white vinegar – and make sure it is dry. Position the crown on the mirror so that it looks as if it is on your head when you look in the mirror and then stick it down as you pull off the back layer. Have a soft, dry cloth on hand so you can rub out any air bubbles.



Self-adhesive vinyl from Maizey. Chandelier (R5 000) from Onsite Gallery. Calligraphy print (R500) from In Good Company. Mirror in white frame (R69,99) from Mr Price Home. Photo for project: iStock. Model: Laura from Max Models. Top (R2 199) from Ronald Sassoon. Necklace (R369) from Aldo.

how to

PHOTO ON CANVAS

- * DIFFICULTY: average
- * TIME NEEDED: two days

You will need

- printed photo (see step 1)
- block-mounted canvas
- acrylic gel medium
- modge podge or craft varnish
- craft brush
- cloth

GOOD IDEA

Use the same technique to transfer a photograph onto wood or ordinary cardboard.

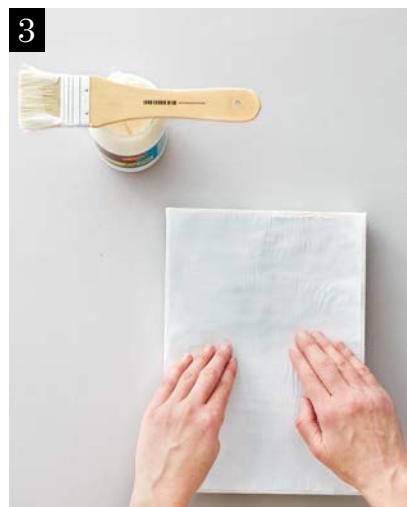


Choose a black-and-white or colour photo and use your computer's 'flip' function to turn it into a mirror image. Print out the photo on a laser printer (not an inkjet printer) according to the size of your canvas. Ours is A4 size. Cut away the white border around the photo, if you prefer.



Paint a generous coat of acrylic gel medium evenly over the canvas – we used Dala Acrylic Gel Medium.

TIP If you are unsure of how much gel medium you need to apply, you can first do a trial run on a surface other than your canvas.



Place your photo onto the canvas with the printed side facing downwards and rub out any air bubbles or creases from the middle outwards. Take care not to tear the paper. Wipe away any gel that seeps out at the edges. Leave it to dry for at least three hours but preferably overnight.



When the picture is dry, place a wet cloth over it and leave it there for about 15-20 minutes. The paper will absorb the water and the photo will start to become visible. Remove the cloth once the whole photo is visible and the paper is wet.

TIP The cloth must be soaked with water but not dripping.



Dip your finger into a bowl of water and rub lightly over the paper so that it comes off. Don't press too hard and keep rubbing with your wet finger until there is no longer a white paper layer over the canvas and only the ink layer remains. Leave it to dry properly before you finish it off as you prefer and seal it with modge podge or a suitable varnish. We also drew on a crown with a gold pen, specially for Mom.



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craft & décor

by LIZEL CLOETE **stitchcraft** KEVIN SWARTS
photos ED O'RILEY **styling** CARIN SMITH

LOVE YOU
TO THE MOON
AND BACK

Mirror (R1 600) from Mr Price Home. Flamingo print in copper frame (R75) and round picture with quote (R490) from Abode. Vase on floor (R1 149,83) from Kartell. Gold-leafing equipment from The Deckle Edge. Paint: Dulux Party Surprises 90RR 69/101.



SITTING PRETTY

We gave a well-used rocking chair a new, modern look with gold leaf and tie-dye cushions.

GILD YOUR FURNITURE

Whether you choose gold, silver or copper, your chair will definitely look more luxurious with its shiny new coating. Apply the metal leaf before you reupholster the chair.

PREPARATION

Prepare your chair as follows for the different materials.

GLASS AND PLASTIC

Make sure the item of furniture is dust and grease-free by washing it with lukewarm vinegar water. Dry it properly. You can now apply the gold leaf directly to the surface.

WOOD You can also apply gold leaf directly onto wood, but once again make sure the surface is dust and grease-free, and dry. Wipe off dust with a damp cloth that you have dipped in a sugar soap solution. If you want to paint the item of furniture beforehand, first apply a universal undercoat and then paint it in the colour of your choice.

METAL If there is any rust on the metal, you should first remove it with fine sandpaper. Wipe away the dust and wash the surface with lukewarm vinegar water to remove any grease.

Dry it properly. If you prefer, you can paint an undercoat over the metal before you apply the gold leaf.

BASIC METHOD

You will need

- gold leaf
- water-based gilding glue (size)
- good quality, soft brushes (that won't shed bristles)
- sponge brush

To make

- 1 Prepare the chair according to the instructions alongside.
- 2 Use your sponge brush to apply size in even strokes over the whole area where you want to start gilding. Make sure that the size doesn't form tears or droplets in the grooves.

TIP You can also use a good quality water-based glue like wood glue. Dilute it with water to make it milky.

- 3 Wait about 20 minutes until the size is tacky and transparent. Press it lightly with your knuckle to test it. Don't use your fingertips as this could result in the gold leaf not sticking properly and the mark will show through the gold leaf.
- 4 Work in a place where there are no draughts. Open your gold leaf

booklet, let a sheet of gold leaf slide out from between the tissue paper and fall lightly onto the area you are gilding – you can use a soft brush to make this easier. Don't try to move the gold leaf once it has touched the size as it will tear.

TIP Wear cotton or vinyl gloves or rub baby powder over your hands to make sure the gold leaf doesn't stick to you. It's also a good idea to cut the booklet into smaller pieces with scissors before you start working, especially for rounded items.

- 5 Rub the gold leaf with a soft brush to smooth it and then move on to the next area. Allow the gold leaf sheets to overlap slightly and continue until everything has been covered in gold leaf.
- 6 Wipe off all the loose pieces of gold leaf with the soft brush. If there are corners or grooves that are still uncovered, you can rub the loose bits into them. Smooth the gold leaf down properly with a sponge brush, but work carefully so you don't scratch it off.

TIP You can seal the gold leaf with a suitable varnish, if you prefer. Paint on two or three coats and leave each coat to dry properly – follow the manufacturer's instructions.

TIE-DYE YOUR OWN FABRIC

This traditional technique of colouring fabric with interesting patterns is once again a huge fashion trend. We chose modern stripes, but you can tie the fabric in all sorts of different ways to create a variety of effects.

You will need • fabric • fabric dye • elastic bands or twine



Place the fabric on a flat surface. Starting at the edge, gather the fabric into small lengthwise folds.



Using rubber bands or twine, tie sections along the length of the gathered fabric, spacing them a few centimetres apart. Ensure that each rubber band is wrapped tightly to prevent the dye from seeping under it and into the fabric.



Dye the fabric according to the instructions provided with the dye. Rinse the fabric until the water runs clear.



Leave the fabric to dry completely before removing the rubber bands. Should the ties be removed too soon, there is a risk of the dye flowing into the tied-off sections of the fabric.

GILDED CHAIR CUSHION AND BACKREST

You will need • tie-dyed fabric

- contrasting piping • matching upholstery thread
- hardboard
- high-loft batting • hot glue and glue gun
- paper, ruler and pencil (optional)

To make

- 1 Unpick the original cushion cover and use the pieces to cut the panels of the new cover. Alternatively, measure the panels of the cover and draft a pattern on paper. Remember to add seam allowances to the paper patterns before cutting the panels.
- 2 If there is more than one side panel, sew these first. Tack the piping to the top and bottom seam allowances of the side panel. Next, sew the top panel to the side panel. Finally, sew the bottom panel, leaving an opening large enough for the cushion inner to fit through. Pin and sew up the opening by hand with slip stitches, using a double length of thread.
- 3 To make a new, softer backrest, cut a piece of hardboard to fit. Cut a piece of batting the same size as the hardboard, as well as an additional three layers of batting, each 5cm smaller than the previous one. Place the four layers of batting on top of the hardboard, with the smallest one at the bottom, and glue the edges of the largest piece to the hardboard. With a piece of fabric 20cm larger than the backrest, cover the batting and glue the fabric to the back of the hardboard. Laundry pegs are useful here to help hold the fabric in position. Next, glue the piping along the edge of the backrest. Finally, cut a piece of fabric 5cm larger than the backrest. Attach this piece to the rear of the backrest, folding the cut edges under before gluing it in position.
- 4 Glue the backrest in position on the chair using a hot glue gun.



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For more information, refer to your healthcare professional. ZA.14.WLB.110 12/2014

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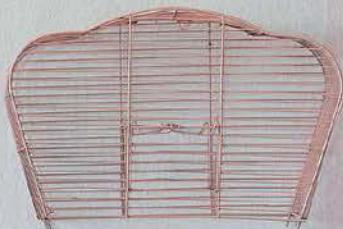
by CARIN SMITH photos ED O'RILEY
assistant ANNALIZE STREICHER

IN THE PINK

Embrace a more grown-up pink to create a peaceful and restful space in your home.

CONTRAST COLOURS

(facing page) Play with contrasting colours to complement your pink canvas. Light green and blue are colours that work well with pink, and gold is also a good option. Couch (R5 900) and cushion (R450) from Space For Life. 'M' light (R599,95) from Typo. 'O' letter (R65) from Onsite Gallery. Horse print (R315) from Essie Letterpress. Gold leather cut framed artwork (R6 840) from Imagenius. White frame with quote and ornate frame with pinboard and pink rose (R69,99 each) from Mr Price Home. Laser-cut quote (R100) from Elsje Designs. Small protea picture (R140) from Abode. Flamingo (R75) from Elke Designs. Rug (R6 800) from Gonsenhauser's Fine Rugs.



PAINT EFFECT

Play around with different paint techniques to update your space. Start by painting a solid pink colour and then roughly paint a white block over the pink. Use this white block as the focus area for hanging your pictures.

Chandelier (R6 999) from Smileys At Home. Ceiling rose (R1 200) from Onsite Gallery. Pink notebook (R149,95) from Typo. Purple book (R220) from Marigold.



Paint colour: Party Surprise 5
90RR 69/101 from Dulux



DIY RUG

Add a modern touch to your pink interior by having your own rug printed. We printed a rose but you can have any design printed that you wish. The printers will probably advise you to go for darker colours when printing on a rug, as the colours will last longer and the rug won't show the dirt as much as a lighter one.

Rug (R2 845) printed by Robert Thomson. Velvet cushion (R299) from @home. Light pink cushion (R29,99) from Mr Price Home. Rose picture: Gallo Images/gettyimages.com.



PINK ON PINK

Use light pink as the base colour in your home and then introduce different shades as well as some black to make it look more grown-up. A few vintage pieces will also add to this look.

Wardrobe (R7 500) from Living Legends. **Milk-can stool (R1 990)** from Recreate. **Dressmaker's dummy (R665,99)** from Mr Price Home. **Dress (R445)** from The Space.



SHADES OF PINK

Flowers are an instant way of introducing a touch of pink in your home.

Rose gold vase (R299,95 for four), large white vase (R199,95) and bottle with lace (R199,99 for four) from Typo. Jug (R240) from Fiddlers. Large glass vase (R195) and small glass vase (R85) from Weylandts. Ceramic studded pink vases (R220 each) and white vase with pink print (R280) from Lisa Firer at Marigold.



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There's hardly an item of modern-day make-up that can't be traced back to ancient Egypt. As long ago as 10 000BC men and women doused themselves in fragrant oils and water, and used coloured pigments and powders to accentuate their features. Just think of Cleopatra's famous black eyeliner.

Believe it or not, but this year on 15 May, Maybelline – the affordably priced favourite of women the world over – celebrates its centenary. It all started in 1915 with Mabel Williams, who wanted to enhance her eyelashes and eyebrows and ended up using a paste of black charcoal powder and Vaseline. Her entrepreneurial brother quickly saw the potential in her concoction and came up with the name Maybelline (Mabel + Vaseline). To celebrate the big birthday, this beauty brand is releasing a number of make-up collections that will help you make the most of your eyebrows, lips, nails and complexion.

In turn, L'Oréal Color Riche lipstick is marking 30 years in the business, and they're celebrating with the release of 20 new shades of this iconic lipstick.

Technological breakthroughs greatly influence make-up trends. In this era of smartphones and apps,

cosmetics houses need to keep innovating. At the end of February, L'Oréal released an app called Makeup Genius. Ever wondered what you'd look like with sky-blue eyeshadow or flame-red lips? Take a selfie, choose the look or product you'd like to try, and the app will show you what you'd look like wearing it. Curious about contours and shades that could work on your cheekbones? Preview them with the help of the app and if you like what you see you can order the products online. Easy and convenient. (Download it for free from the app store for your device.)

Individuality is the most important aspect of the make-up classics of today. No woman wants to look like a cookie-cutter Barbie version of something else: she insists on her own colours, textures and styles – things that emphasise her uniqueness and make the most of her appearance. She isn't going to settle for a foundation that does only half the job – it must match her complexion perfectly, offer a multipurpose solution, satisfy her specific needs and make her look younger and more beautiful. She's well informed, she enjoys experimenting and she knows just how much there is to choose from.

IMAGINE LIFE WITHOUT LIPSTICK, EYESHADOW, EYELINER, MASCARA AND NAIL POLISH. OUR WORLD WOULD BE A LOT DULLER AND MORE DREARY!



TIMELESS CLASSICS

by ELSA KRÜGER styling CARIN SMITH photos ED O'RILEY



1 Maybelline Color Show Eyeshadow in 13 Sultry Sand (R69) 2 L'Oréal Color Riche Matte in 130 Androgynie (R154,95) 3 L'Oréal Lip Lacquer in 401 Fuchsia Drama (R174,99) 4 Chanel Jardin de Chanel Blush Camélia Rosé (R665) 5 Clinique Chubby Stick Cheek Colour Balm (R260) 6 YSL Blush Volupté Heart of Light Powder Blush No 2 (R560) 7 Essence Lipliner in 05 Soft Berry (R18,95) 8 Gosh Multicolor Blush 50 Pink Pie (R110) 9 Avon Ultra Colour Indulgence in Honey Flower (R139,95) 10 Estée Lauder Pure Color Velvet Lipstick in Fuchsia Velvet (R295) 11 Lancôme L'Absolu Rouge in 134 Idole (R325) 12 YSL Rouge Pur Couture Le Rouge (R405)

HERE ARE THE MAKE-UP CLASSICS – STYLES AND PRODUCTS THAT HAVE STOOD THE TEST OF TIME:



EYES

THE NATURAL LOOK

The natural look for eyes is the easiest and most versatile style of make-up, plus it never goes out of fashion. It's super easy to get it spot-on with **Smashbox Full Exposure (R895)**, which contains 14 must-have neutral shades – from nude to black – and a handy diagram that shows you which colours and techniques to use for your specific eye shape. It will be an asset in any make-up kit. We also like **Clarins Eye Quartet Mineral Palette in No. 13 Skin Tones (R450)**.

SMOKY EYES

The smoky look for eyes remains sexy and mysterious, and is one of the 'how to' make-up questions that are asked most frequently on Google. It's a popular look for the evening and works best in soft, muted light. You can get the look with shades of black, grey, brown, dark blue or purple, like **Maybelline Color Show Eyeshadow in 06 Violet Vice and 13 Sultry Sand (R69 each)**. Be creative and experiment to see what works best for you. **Sisley Phyto 4 Ombres Eyeshadow Quartet in 2 Mystery for Bespoke Looks (R1 000)** is a new palette with the softest pigment-rich eyeshadows to help you create the perfect smoky eyes.

Don't be shy with the black kohl pencil and dark eyeshadow. You can always wash it off if you don't feel comfortable with the end result. Eyeliner is the secret to this look, and the new ink eyeliners make your task especially easy.

Most women won't leave home without mascara, and with good reason. Mascara is like a magic wand – it immediately gives you a 'face'.

Try the new **Maybelline Volum' Express Rocket Volume Mascara (R134,95)**, which promises to give your lashes eight times more volume.

EYEBROWS are big news and will remain so for a long time to come. Strong, prominent and neatly shaped eyebrows frame your eyes and give character to your face. One of the most versatile tools in a woman's make-up bag is a pair of tweezers, for taming and shaping unruly eyebrows. Tweezerman products are unsurpassed and come in fun shapes and colours. Try the **Tweezerman Mini Slant Tweezer (R240)**.



CHEEKS

The top American make-up artist Bobbi Brown loves blusher. She says it's the one bit of make-up magic that has the power to brighten your appearance in an instant. She's known for grabbing blusher and applying it to the faces of sales assistants at Bobbi Brown beauty counters in stores, if she thinks they're looking a little dull and lifeless. I like their cream-based blusher **Bobbi Brown Pot Rouge for Cheeks and Lips (R365)**, which is especially kind to older skin and gives it a youthful glow. **Clinique Chubby Stick Cheek Colour Balm (R260)** is a new favourite of mine. One of the most beautiful blushers I've ever seen is **Chanel Jardin de Chanel Blush Camélia Rosé (R665)**, and I also love the new **YSL Blush Volupté Heart of Light Powder Blush No. 2 (R560)**; **Gosh Multicolour Blush in 50 Pink Pie (R110)** and **L'Oréal Le Blush in 200 Golden Amber (R169,95)**.

LIPS

BLOOD-RED LIPS ARE TRUE CLASSICS – WHAT COULD BE MORE TIMELESS? It's a look that spans all ages, cultures and generations. Think of iconic figures like **Marlene Dietrich, Marilyn Monroe, Paloma Picasso, Eva Perón, Coco Chanel and Madonna** – each with their trademark red lips, beguiling and alluring, suggesting confidence, femininity and chutzpah.

There's a tone of red for every complexion. I always thought that red doesn't work for me, but to my surprise, the older I get (and the duller my complexion!), the more attractive red lips are becoming. Make-up artists confirm this: as the years march on, we lose colour in our hair, skin and eyes, and a red mouth therefore adds an instant splash of vibrant colour, giving life to your face if it was perhaps looking a little washed out. It also makes your eyes appear brighter and livelier. Go on, try it and you'll see! Experiment to find the shade of red that works for you – it's fun. Try **Lancôme L'Absolu Rouge in 134 Idol** (R325); **Maybelline Bold Matte in MAT 5** (R144,95); and **Clarins Rouge Éclat Satin Finish Age-Defying Lipstick in 20 Red Fuchsia** (R270).

If a red mouth feels a little too dramatic for everyday wear, then why not go for the pink rosebud look? Try the lighter shades in the marsala colour spectrum and

experiment with **Essence Lipstick in 04 On the Catwalk** (R44,50) and **Wet n Wild in Cinnamon Spice** (R44,95); or pink shades of deep fuchsia like **Estée Lauder Pure Color Velvet Lipstick in Fuchsia Velvet** (R295) and **L'Oréal Lip Lacquer in 401 Fuchsia Drama** (R295), or a soft pink nude like **L'Oréal Color Riche Matte in 130 Androgynie** (R154,95), **Avon Ultra Colour Indulgence Lipstick SPF15 in Honey Flower** (R139,95) and **Max Factor Lipfinity Lip Colour 24 Hrs in 024 Stay Cheerful** (R129,95).

Make sure your lipstick looks its best by using a lipliner and choosing either a nude or pink, not one that's darker than your lipstick. A lipliner makes your lips appear fuller and your lip colour more refined. Try **Gosh Velvet Touch Lipliner in 002 Antique Rose** (R95) or **Essence Lipliner in 05 Soft Berry** (R18,95).

Of course, no lipstick will look good on dry, neglected lips. Use lip balm every day to soothe the delicate skin and keep your lips plump and moist. Try the new **Clarins Joli Baume Daily Energizer Lovely Lip Balm** (R165), a classic in the making, which nourishes and repairs, making your lips look plumper and fuller.

- 1 **Mavala Mini Autumn Fantasy Color Creme Nail Polish Collection in 133 Velvet Prune and 2 132 Duchess Rose** (R65 each)
- 3 **Nails Inc London Notting Hill Gate and 4 South Molton Street** (R115 each)
- 5 **L'Oréal Infallible Nail Polish in 16L21Q** (R109,95)

* For more beauty advice from Elsa Krüger, go to her beauty blog at mooipraatjies.com.

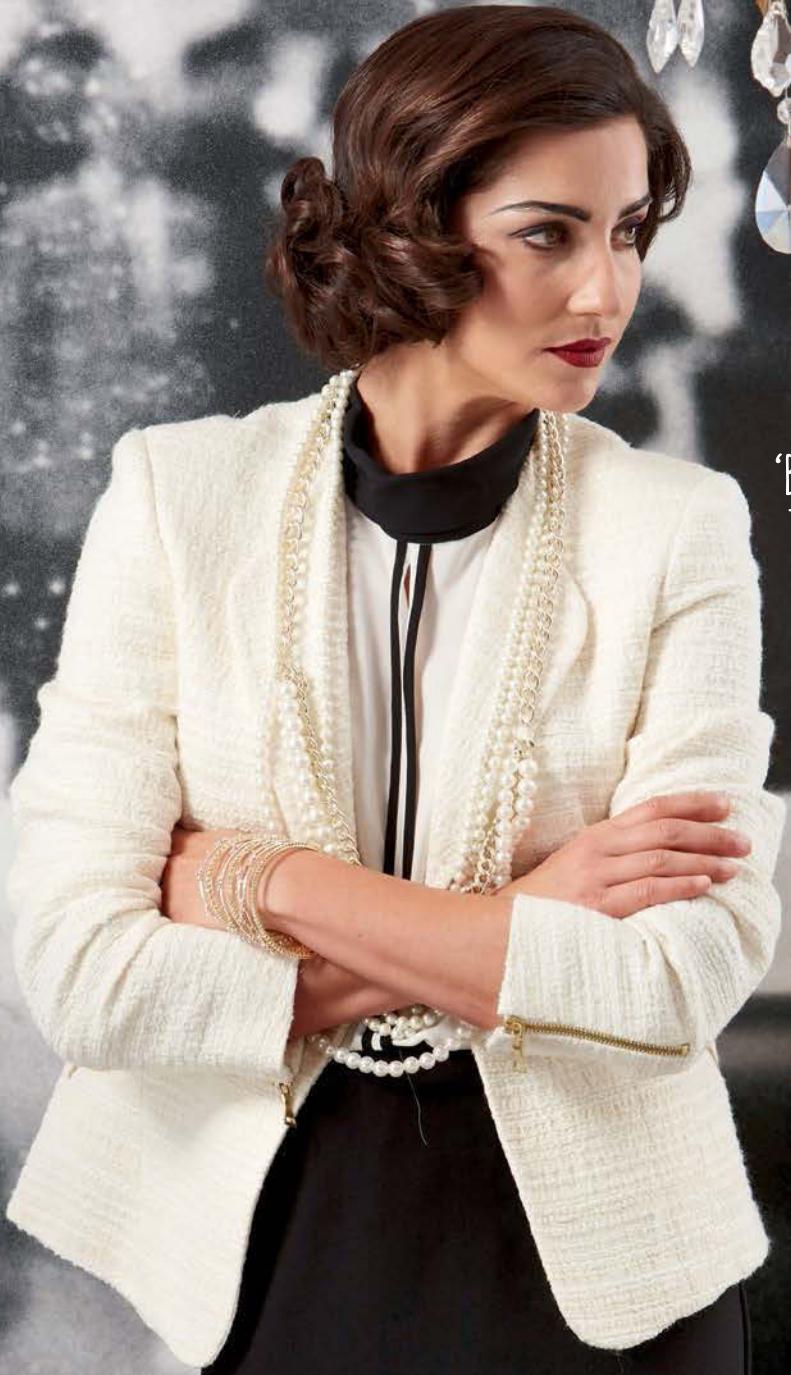
NAILS

Your hands, and nowadays especially your nails, say a lot about you. Nails have become accessories along the same lines as jewellery or a handbag, because they round off your appearance and demonstrate that you're on top of the latest trends.

COLOUR OF THE YEAR

MARSALA is the red-hot fashion colour of the year. Shades of this beautiful wine-red go with just about any complexion, and come in everything from salmon pink to deep maroon. If the darker shades are too much for you, stick to the pink side of the spectrum, which is easier to use and flatters most women.





'BEFORE YOU LEAVE
THE HOUSE, LOOK
IN THE MIRROR
AND REMOVE
ONE ACCESSORY'

— Coco Chanel

COCO CHANEL

For Coco, a well put together look meant straight lines, the little black dress, tweed and wool suits with pencil skirts and layers of pearls and chains.

Update this style by mixing a cream tweed-look jacket with a black wool skirt. And remember, as she said: 'A good woman with good shoes is never ugly.'

Jacket (R1 199) and top (R459) from Zara. Skirt (R1 500) from Kat van Duinen.

Faux pearls (R169,99) and bracelets (R299 for a pack of five) from Accessorize.

Pearls with chain (R69,99) from Mr Price.

GRACE KELLY

To emulate her style, try feminine dresses with tailored tops and calf-skimming skirts nipped at the waist.
Top (R499) and skirt (R1 899) from Habits. Tulle skirt worn under the black skirt (R5 500) from Elbeth Gillis.
Earrings (R250) from Lulu Belle.



by CARIN SMITH assistant ANNALIZE STREICHER
photos ED O'RILEY

FASHION ICONS

Imitation is the sincerest form of flattery. We stole a few secrets that have stood the test of time from our favourite fashion icons.



JACKIE ONASSIS

Embrace simple silhouettes in a classic colour. Look for perfect tailoring and always wear oversized sunglasses –

you never know when the paparazzi are going to strike.

Wool dress (R2 100) from Kat van Duinen. Bag (R749) from Zara. Shoes (R2 290) from Clarks. Scarf (R699) from Accessorize. Sunglasses (R4 790) from Tom Ford at Sunglass Hut.

MAKE-UP AND HAIR: MELISSA FROM SUPERNOVA. MODEL: LAURA FROM MAX MODELS. PROPS FROM GONSENHAUSER'S FINE RUGS AND PLAN B VINTAGE. WALLPAPER IMAGES: GALLO IMAGES/GETTYIMAGES.COM

AUDREY HEPBURN

Audrey loved versatile, classic pieces but with a slight twist. Copy her *Breakfast at Tiffany's* look by pairing a cropped tailored top with a fitted pencil skirt for a classic but interesting silhouette.

Top (R2 199) from Ronald Sassoon. Skirt (R550) from Daniel Hechter at Truworths. Shoes (R399) from Queue Shoes. Bag (R999) and necklace (R369) from Aldo. Gloves (R150), Alice band (R99) and earrings (R210) from Lulu Belle. Sunglasses (R2 410) from Persol.

'MY LOOK IS ATTAINABLE. WOMEN CAN LOOK LIKE AUDREY HEPBURN BY FLIPPING OUT THEIR HAIR, BUYING THE LARGE SUNGLASSES AND THE LITTLE SLEEVELESS DRESSES.'

— Audrey Hepburn

DRESS-UP DOLLS

by LIZEL CLOETE photos ED O'RILEY styling CARIN SMITH

If you love vintage things and needlework, then these brooches made from old dress patterns are perfect for you.

Vintage-dress brooches

- * DIFFICULTY: average
- * TIME NEEDED: two days

Resin from Pac-Chem.



You will need

- old dress patterns
- brooch clips
- thick fibreboard
- resin
- epoxy glue
- modge podge
- brushes
- craft knife and cutting mat
- paper cup or other disposable container
- ice-cream sticks
- toothpicks

To make

- 1 Look on the internet for dress patterns that you like, print them out on plain white paper in the desired size and cut them out roughly. (Ours are 6cm tall)
- 2 Paint a coat of modge podge over the fibreboard, place the cut-out picture on top and rub it smooth with your fingers.
- 3 Allow the picture to dry then paint another coat of modge podge over the top to seal it. Leave it to dry again then paint on another coat of modge podge.
- 4 Cut out the picture on the fibreboard carefully along the outlines. Use a sharp craft knife and go over the cutting line again and again until you have cut right through the thick fibreboard.
- 5 Paint another two or three coats of modge podge over the picture and over the fibreboard edges to seal it everywhere. Leave it to dry properly.

6 When the picture is dry, you can mix the resin according to the manufacturer's instructions – follow them precisely. We used Pac-Chem Pacote 600 resin and HY 2963 hardener, but you can also use a product like Pratley's Kraftex Pratliglo. Place the resin and hardener into the paper cup and mix them well with an ice-cream stick.

7 Place your picture on a surface that is covered with plastic or acetate that you can throw away afterwards. Work from the middle outwards and scoop the resin mixture over the picture bit by bit with an ice-cream stick. Spread it right to the edges with the stick, but be careful not to let it run over the edge.

TIP If the resin forms little bubbles on the surface, you can blow lightly over them with a straw to remove them.

- 8 Leave the resin to set properly and harden overnight – once again, follow the manufacturer's instructions precisely – and then apply another layer of resin, if you prefer.
- 9 When the resin is hard, mix the epoxy glue – use a toothpick and mix the two parts together according to the manufacturer's instructions. Turn the brooch over so the picture is facing downwards, apply a small dab of glue and stick the brooch clip in place.

McCall's

PRINTED PATTERN

McCall's

PRINTED PATTERN
NOT INCLUDED

5200

"EASY TO SEW"

MISSES' AND JUNIOR DRESSES IN TWO LENGTHS

65c

IN CANADA, 75c



No. 08
McCall's

PRINTED PATTERN

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Renee McCall's

PRINTED PATTERN
7540

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35c

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how to

Embroidered rose

You will need

- pair of over-the-knee socks
- DMC six-stranded cotton thread in the following colours: 3689 (pink), 211 (light purple) and 964 (green)
- embroidery needle
- embroidery scissors



Using the pink yarn, make a bullion knot (wrap the yarn around the needle 10 times) and secure the knot with a little stitch to form a small curved line.



Sew the next bullion knot (wrap the yarn around the needle 12 to 14 times) from the top edge on the left of the 1st stitch around to the bottom right of the 1st stitch.



Make the 3rd stitch from the top of the 2nd stitch, around to the left on the bottom of the 1st stitch (wrap 12-14 times).



Change to the purple yarn and work from the bottom of the 3rd stitch to the bottom of the 1st stitch (wrap 12-14 times).



Now work stitch 5 from the middle bottom of the 4th stitch to the bottom edge of the 2nd stitch – this completes your rose.

TIP Work another purple stitch in the same way to make a 6th stitch, if you prefer (see main photo).



With the green yarn, work a leaf on either side of the rose using detached chain stitch.



STEP OUT IN STYLE

project ELIZABETH FESTER
styling CARIN SMITH photos ED O'RILEY



craft

You will need

- African Expressions Joy:
- 1 ball light pink colour 1039 (A)
- 3 balls medium pink colour 1137 (B)
- 2 balls dark pink colour 1109 (C)
- 1 ball grey colour 1057 (D)
- 8 balls beige colour 1286 (E)
- 4mm crochet hook

Abbreviations

ch	chain stitch
dc	double crochet
rep	repeat
rnd	round
sl st	slip stitch
sp(s)	space(s)
st(s)	stitch(es)
tr	treble
tr tr	triple treble

NOTE

Start every rnd with the correct number of ch to form the first stitch:
1 ch = 1 dc, 3 ch = 1 tr, 5 ch = 1 tr tr.
Join motifs together as you go, or crochet all 165 motifs and then join them together – arrange different colours evenly, with one of motif 2 in every row. Remember to weave in loose yarn ends as you go.

To crochet

MOTIF 1

Work 30 of each colour combination:
1. A (1st rnd), B (2nd rnd), C (3rd rnd)
2. D (1st rnd), B (2nd rnd), C (3rd rnd)
3. C (1st rnd), A (2nd rnd), B (3rd rnd)
4. D (1st rnd), A (2nd rnd), B (3rd rnd)
5. D (1st rnd), C (2nd rnd), D (3rd rnd)

MOTIF 2

Work 8 of colour combination:
B (1st rnd), A (2nd rnd)
Work 7 of colour combination:
A (1st rnd), B (2nd rnd)

Magic loop

- 1 Start with a magic loop: wrap the yarn twice around your finger. This way the centre cannot become loose again once it's closed. Remove from finger and work correct amount of stitches into both loops. Pull the yarn end

carefully and observe which of the two loops becomes smaller.

- 2 Now take the loop that became smaller and start pulling this loop – observe how the first loop is drawn tight. When this loop is closed, take the yarn end again and start tugging until the second loop is also drawn closed.

MOTIF 1

1st rnd: Work 12 tr into magic loop, draw loop closed, sl st into first tr [= 12 sts]. Change colour.

2nd rnd: 2 dc into each tr from previous rnd [= 24 sts]. Change colour.

3rd rnd: *2 tr into dc, 1 ch, miss 1 st,* rep from * to * to end, sl st into first tr [= 24 sts and 12 sps]. Change to colour E to join together.

MOTIF 2

1st rnd: Work [1 tr tr, 1 ch] 12 times into magic loop, draw loop close, sl st into first tr tr [= 12 sts and 12 sps]. Change colour.

2nd rnd: *dc into tr tr, 2 ch into 1 ch-sp,* rep from * to * to end, sl st into first dc [= 24 sts]. Change to colour E to join together.

To join motif 1

4th rnd: Using E, *1 dc between 2 tr of previous rnd, 7 ch, sl st into 5th ch from hook, 2 ch,* rep from * to * to end [= 12 x 5 ch-spns]. Fasten off.

TO JOIN REMAINING MOTIFS

4th rnd: Using E, 1 dc between 2 tr of previous rnd, *2 ch, with wrong sides facing, sl st into 5 ch-sp of 1st motif, 2 dc into same 5 ch-sp (this forms a 'knot' effect), 2 ch, 1 dc between 2 tr of 1st motif,* rep from * to * once more, (= 2 sps joined together; this will increase or decrease according to position of motif), *7 ch, sl st into 5th ch from hook, 2 ch, 1 dc between 2 tr of previous rnd,* rep from * to * to end.

To join motif 2

3rd rnd: Using E, join as first motif, but work dc into dc, miss 2 sts.

Circles

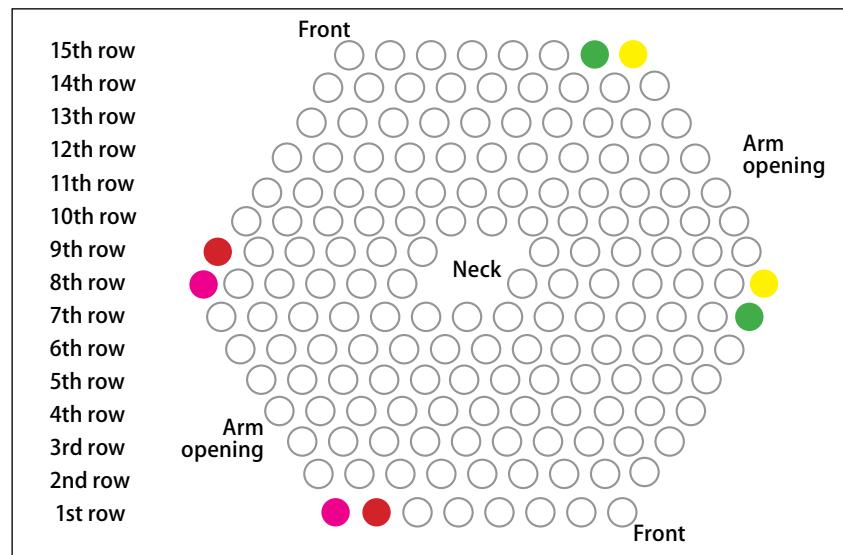
See sketch to join circles together.

Fringe

Cut 116 x 1m lengths of E, fold double and again in thirds to form a 6-strand fringe. Attach fringe to each 5 ch-sp on front and back – attach 2 corresponding motifs together with fringe (as marked on sketch) at arm openings. Cut fringe ends open.

Neck

Using E, 2 dc into 5 ch-sp, *2 ch, 2 dc into next 5 ch-sp,* rep from * to * around neck opening, 2 ch, sl st into first dc. Fasten off.



PRETTY PONCHO

Not only is this poncho lovely to look at, it will also keep out the first winter chill.



project by MICHELLE PYPER
styling CARIN SMITH
photos ED O'RILEY

Wool Junction is selling yarn kits for the poncho. To order, go to wooljunction.co.za or call 076 394 7138.

- Crochet yarn from African Expressions (africanexpressions.co.za). Contact them on 041 486 2430 or sales@samil.co.za.

COTTON CASUAL

This pretty knitted V-neck top is ideal for dressing up your weekend wear.



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• ROWAN YARNS ARE AVAILABLE FROM ARTHUR BALES

Measurements

- To fit bust**
81-86(91-97;102-107)cm
- Actual measurement at lower edge 88(99;110)cm
- Length to shoulder 66(68;70)cm
- Sleeve seam 12cm

You will need

- 10(11;12) 50g balls of Rowan Purelife Organic Cotton DK in Natural shade no. 086
- 1 pair each of 3,25mm and 3,75mm knitting needles
- 2 double-pointed 3,25mm knitting needles
- cable needle

NOTE Instructions are given for the smallest size with the larger size in brackets(). Where one set of figures is given, it applies to all sizes.

Tension

22 sts and 30 rows to 10cm over st st patt using 3,75mm Ns.

Back

Using 3,75mm N, c/on 45(157;169) sts.

1st row (RS): k12(17;21), * p2, (k1 tbl, p7) twice, k1 tbl, p2, k1 tbl, (p7, k1 tbl) twice, p2 *, k41(43;47), rep from * to * once more, k12(17;21).

2nd row: p12(17;21), * k2, (p1 tbl, k7) twice, p1 tbl, k2, p1 tbl, (k7, p1 tbl) twice, k2 *, p41(43;47) rep from * to * once more, p12(17;21).

3rd – 22nd rows: work as given for 1st and 2nd rows 10 times.

23rd row: k12(17;21), * p2, (k1 tbl, p2 tog, p5) twice, k1 tbl, p2, k1 tbl, (p5, p2 tog, k1 tbl) twice, p2 *, k41(43;47), rep from * to * once more k12(17;21) [137(149;161)sts].

24th row: p12(17;21), * k2, (p1 tbl, k6) twice, p1 tbl, k2, p1 tbl, (k6, p1 tbl) twice, k2 *, p41(43;47), rep from * to * once more, p12(17;21).

25th row: k12(17;21), * p2, (k1 tbl, p6) twice, k1 tbl, p2, k1 tbl, (p6, k1 tbl) twice, p2 *, k41(43;47) rep from * to * once more, k12(17;21).

26th – 43rd rows: work as given for 24th and 25th rows 9 times.

44th row: work as given for 24th row.

45th row: k12(17;21), * p2, (k1 tbl, p2 tog, p4) twice, k1 tbl, p2, k1 tbl, (p4, p2 tog, k1 tbl) twice, p2 *, k41(43;47), rep from * to * once more, k12(17;21) [129(141;153)sts].

46th row: p12(17;21), * k2, (p1 tbl, k5) twice, p1 tbl, k2, p1 tbl, (k5, p1 tbl) twice, k2 *, p41(43;47), rep from * to * once more, p12(17;21).

47th row: k12(17;21), * p2, (k1 tbl, p5) twice, k1 tbl, p2, k1 tbl, (p5, k1 tbl) twice, p2 *, k41(43;47), rep from * to * once more, k12(17;21).

48th – 65th rows: work as given for 46th and 47th rows 9 times.

66th row: work as given for 46th row.

67th row: k12(17;21), * p2, (k1 tbl, p2 tog, p3) twice, k1 tbl, p2, k1 tbl, (p3, p2 tog, k1 tbl) twice, p2 *, k41(43;47), rep from * to * once more k12(17;21) [121(133;145)sts].

68th row: p12(17;21), * k2, (p1 tbl, k4) twice, p1 tbl, k2, p1 tbl, (k4, p1 tbl) twice, k2 *, p41(43;47), rep from * to * once more, p12(17;21).

69th row: k12(17;21), * p2, (k1 tbl, p4) twice, k1 tbl, p2, k1 tbl, (p4, k1 tbl) twice, p2 *, k41(43;47), rep from * to * once more, k12(17;21).

70th – 87th rows: work as given for 68th and 69th rows 9 times.

88th row: work as given for 68th row.

89th row: k12(17;21), * p2, (k1 tbl, p2 tog, p2) twice, k1 tbl, p2, k1 tbl, (p2, p2 tog, k1 tbl) twice, p2 *, k41(43;47), rep from * to * once more, k12(17;21) [113(125;137)sts].

90th row: p12(17;21), * k2, (p1 tbl, k3) twice, p1 tbl, k2, p1 tbl, (k3, p1 tbl) twice, k2 *, p41(43;47), rep from * to * once more, p12(17;21).

91st row: k12(17;21), * p2 (k1 tbl, p3) twice, k1 tbl, p2, k1 tbl, (p3, k1 tbl) twice, p2 *, k41(43;47), rep from * to * once more, k12(17;21).

92nd – 109th rows: work as given for 90th and 91st rows 9 times.

110th row: work as given for the 90th row.

111th row: k12(17;21), * p2 (k1 tbl, p2 tog, p1) twice, k1 tbl, p2, k1 tbl, (p1,

Abbreviations

alt	alternate
beg	begin(ning)
CN	cable needle
C2B	slip next st onto
	a CN and leave at back of work,
	k1, then k1 from CN
C2BP	slip next st onto a CN
	and leave at back (RS) of work,
	p1, then p1 from CN
C2FP	slip next st onto CN
	and leave at front of work (WS),
	p1, then p1 from CN
CR2L	slip next st onto
	a CN and leave at front of work,
	p1, then k1 from CN
CR2R	slip next st onto
	a CN and leave at back of work,
	k1, then P1 from CN
c/on(off)	cast on(off)
cont	continue
dec	decreasing
foll(s)	follow(s)(ing)
k	knit
Ns	needles
p	purl
patt	pattern
rem	remain
rep	repeat
RS	right side
st(s)	stitch(es)
st st	stocking stitch
tbl	through back of loop
tog	together
WS	wrong side

p2 tog, k1 tbl) twice, p2 *, k41(43;47), rep from * to * once more k12(17;21) [105(117;129)sts].

112th row: p12(17;21), * k2, (p1 tbl, k2) 6 times, *, p41(43;47), rep from * once more, p12(17;21).

113th row: k12(17;21), * p2, (k1 tbl, p2) 6 times, * k41(43;47), rep from * to * once more, k12(17;21).

114th – 131st rows: work as given for 112th and 113th rows 9 times.

132nd row: work as given for the 112th row.

133rd row: k12(17;21), * p2, (k1 tbl, p2 tog) twice, k1 tbl, p2, k1 tbl, (p2,

tog, k1 tbl) twice, p2 *, k41(43;47) rep from * to * once more, k12(17;21), [97(109;121)sts].

134th row: p12(17;21), * k2, (p1 tbl, k1) twice, p1 tbl, k2, p1 tbl (k1, p1 tbl) twice, k2 *, p41(43;47), rep from * to * once more p12(17;21).

135th row: k12(17;21), * p2, (k1 tbl, p1) twice, k1 tbl, p2, k1 tbl, (p1, k1 tbl) twice, p2 *, k41(43;47), rep from * to * once more k12(17;21).

Keeping sts correct as set by last row, work 1(3;7) rows, ending with a WS row [the back should measure 45(46;47)cm].

Shape armholes

NOTE To follow the chart (on the facing page), read the odd numbers as a knit row (right side row) and work from right to left. The even numbers represent a purl row (wrong side row) and the chart is read from left to right.

Next row (RS): c/off 5(6;7) sts, k until there are 7(11;14)sts on right N, work next 16 sts as given for row 1 of chart, k41(43;47), work next 16 sts as row 1 of chart, k to end.

Next row: c/off 5(6;7)sts, p until there are 7(11;14)sts on right N, work next 16 sts as row 2 of chart, p41(43;47), work next 16 sts as row 2 of chart, p to end [87(97;107)sts].

These 2 rows set the sts – 2 cable panels from chart with st st between sts and at the sides. Beg with row 3 of chart and rep chart rows 3 and 4 14 times, then work chart rows 5 to 16 once and then rep chart rows 17 and 18 throughout, cont as follows:

Next row (RS): k1, k2 tog tbl, patt to last 3 sts, k2 tog, k1.

Next row: p1, p2 tog, patt to last 3 sts, p2 tog tbl, p1 [83(93;103) sts].

Work all armhole dec as set by last 2 rows, dec 1 st at each end

of next 1(3;5) rows then on foll 3(4;4) alt rows [75(79;85)sts].

Cont straight on these sts until armhole measures 20(21;22)cm, ending with a WS row.

Shape shoulders and back neck

Next row (RS): c/off 9(10;11)sts, patt until there are 12(13;14)sts on right N and turn, leaving rem sts on a holder. Work each side of neck separately.

C/off 2 sts at beg of next row.

C/off rem 10(11;12)sts.

With RS facing, rejoin yarn to rem sts, c/off centre 33(33;35)sts, patt to end. Complete to match first side, reversing shapings.

Front

Work as given for back to beg of armhole shaping, ending with RS facing for next row.

Shape armhole and divide for neck

Next row (RS): c/off 5(6;7)sts, k until there are 7(11;14)sts on right N, work next 16 sts as row 1 of chart, k20(21;23) and turn, leaving rem sts on holder.

Work each side of neck separately.

Next row: p20(21;23), work next 16 sts as row 2 of chart, p to end [43(48;53)sts].

These 2 rows set the sts – 1 cable panel from chart with st st at sides. Beg with row 3 of chart and rep chart rows 3 and 4 14 times, then work chart rows 5 to 16 once and then rep chart rows 17 and 18 throughout, and work all armhole and neck dec as given for back cont as follows:

Dec 1 st at armhole edge on next 3(5;7) rows, then on foll 3(4;4) alt rows and at the same time dec 1 st at neck edge on next and foll 4(6;7) alt rows [32(32;34)sts].

Dec 1 st at neck edge only on 2nd and foll 5(1;1) alt rows, then on 7(9;9) foll 4th rows [19(21;23)sts].

Cont straight until front matches the back to beg of shoulder shaping, ending with a WS row.

Shape shoulder

C/off 9(10;11)sts at beg of next row [10(11;12)sts].

Work 1 row.

C/off rem 10(11;12)sts.

With the RS of work facing, sl centre st onto a holder, rejoin yarn to rem sts, k20(21;23), work next 16 sts as row 1 of chart, k to end.

Complete to match first side, reversing shapings.

Sleeves

Using 3.75mmNs, c/on 108(112;116)sts.

1st row (RS): k34(36;38), p2, (k1tbl, p7) twice, k1tbl, p2, k1tbl, (p7, k1tbl) twice, p2, k34(36;38).

2nd row: p34(36;38), k2 (p1tbl, k7) twice, p1tbl, k2, p1tbl, (k7, p1tbl) twice, k2, p34(36;38).

3rd and 4th rows: work as given for 1st and 2nd rows.

5th row: k34(36;38), p2, (k1tbl, p2 tog, p5) twice, k1tbl, p2, k1tbl, (p5, p2 tog, k1tbl) twice, p2, k34(36;38) [104(108;112)sts].

6th row: p34(36;38), k2, (p1tbl, k6) twice, p1tbl, k2, p1tbl, (k6, p1tbl) twice, k2, p34(36;38).

7th row: k34(36;38), p2, (k1tbl, p6) twice k1tbl, p2, k1tbl, (p6, k1tbl) twice, p2, k34(36;38).

8th and 9th rows: work as given for 6th and 7th rows.

10th row: work as given for 6th row.

11th row: k34(36;38), p2, (k1tbl, p2 tog, p4) twice, k1tbl, p2, k1tbl (p4, p2 tog, k1tbl) twice, p2, k34(36;38) [100(104;108)sts].

12th row: p34(36;38), k2, (p1tbl, k5) twice, p1tbl, k2, p1tbl, (k5, p1tbl) twice, k2, p34(36;38).

13th row: k34(36;38), p2, (k1tbl, p5) twice, k1tbl, p2, k1tbl, (p5, k1tbl) twice, p2, k34(36;38).

14th and 15th rows: work as given for 12th and 13th rows.

16th row: work as given for 12th row.

17th row: k34(36;38), p2, (k1tbl, p2 tog, p3) twice, k1tbl, p2, k1tbl, (p3, p2 tog, k1tbl) twice, p2, k34(36;38) [96(100;104)sts].

18th row: p34(36;38), k2, (p1tbl, k4)

twice, p1 tbl, k2, p1 tbl, (k4, p1 tbl) twice, k2, p34(36;38).

19th row: k34(36;38), p2, (k1 tbl, p4) twice, k1 tbl, p2, k1 tbl, (p4, k1 tbl) twice, p2, k34(36;38).

20th and 21st rows: work as given for 18th and 19th rows.

22nd row: work as given for 18th row.

23rd row: k34(36;38), p2, (k1 tbl, p2 tog, p2) twice, k1 tbl, p2, k1 tbl, (p2, p2 tog, k1 tbl) twice, p2, k34(36;38) [92(96;100)sts].

24th row: p34(36;38), k2, (p1 tbl, k3) twice, p1 tbl, k2, p1 tbl, (k3, p1 tbl) twice, k2, [34(36;38)sts].

25th row: k34(36;38), p2, (k1 tbl, p3) twice, k1 tbl, p2, k1 tbl, (p3, k1 tbl) twice, p2, k34(36;38).

26th and 27th rows: work as given for 24th and 25th rows.

28th row: work as 24th row.

29th row: k34(36;38), p2, (k1 tbl, p2 tog, p1) twice, k1 tbl, p2, k1 tbl, (p1, p2 tog, k1 tbl) twice, p2, k34(36;38) [88(92;96)sts].

30th row: p34(36;38), k2, (p1 tbl, k2) 6 times, p34(36;38).

31st row: k34(36;38), p2, (k1 tbl, p2) 6 times, k34(36;38).

32nd and 33rd rows: work as given for 30th and 31st row.

34th row: work as given for 30th row.

35th row: k34(36;38), p2, (k1 tbl, p2 tog) twice, k1 tbl, p2, k1 tbl, (p2 tog, k1 tbl) twice, p2, k34(36;38) [84(88;92)sts].

36th row: p34(36;38), k2, (p1 tbl, k1) twice, p1 tbl, k2, p1 tbl, (k1 p1 tbl) twice, k2, p34(36;38).

Shape top

Next row (RS): c/off 5(6;7) sts, k until there are 29(30;31)sts on right N, work next 16 sts as row 1 of chart, k to end.

Next row: c/off 5(6;7)sts, p until there are 29(30;31)sts on right N, work next 16 sts as row 2 of chart, p to end [74(76;78)sts].

These 2 rows set the sts – 1 cable panel from chart with st st at sides. Beg with chart row 3 and rep chart rows 3 and 4, 16(17;18) times, then

work chart rows 5 to 18 and working all sleeve top dec as given for back armhole dec, cont as folls:

Dec 1 st at each end of next 3 rows, then on every foll alt row until 30 sts rem, then on foll 5 rows, ending after chart row 18 and with a WS row. C/off rem 20 sts.

2nd row: p to within 2 sts of marked st, p2 tog tbl, p marked st, p2 tog, p to end.

3rd row: work as given for 1st row [142(150;156)sts].

C/off p wise, still dec either side of marked st as before.

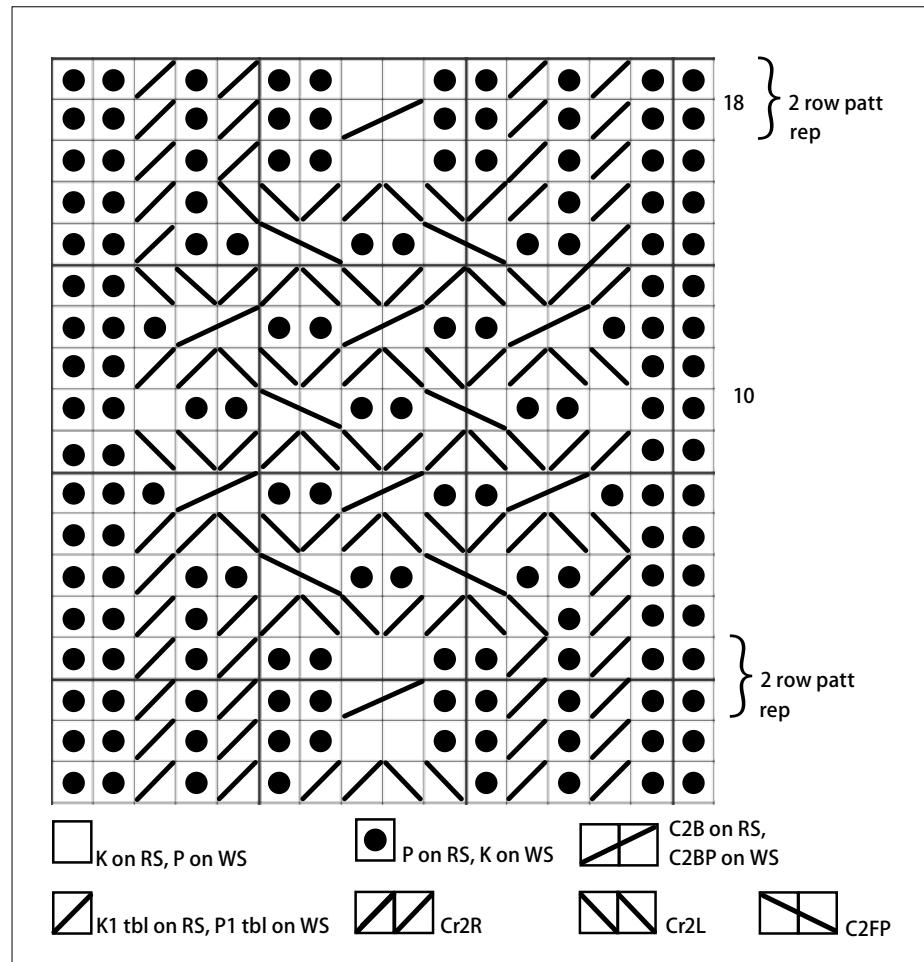
To make up

Join left shoulder and neckband ends. Set in sleeves. Join side and sleeve seams.

Belt

Using double-pointed 3,25mmNs, c/on 3 sts.

1st row (RS): k3, * without turning sl these sts to opposite end of N and bring yarn to opposite end of work, pulling it quite tightly across the WS of work, k these 3 sts again, rep from * until belt is 150(160;170)cm long. C/off.



how to

PEACH BLOSSOMS

by CARIN SMITH
photos ED O'RILEY

These easy-to-make paper peach blossoms will add prettiness to any event.



You will need

- template on facing page
- crepe paper
- scissors
- florist's wire
- florist's tape (pink or white)
- hot glue gun



Copy the flower template (ours measures 15cm across) and use it to cut as many blossoms as you need from crepe paper. You'll need one per flower, but you can use two for variation, if you prefer.



Gently pull on the petals to make the paper curl slightly.



Apply a little hot glue to the centre of the flower then twist the paper tightly to form a point at the base. If you're making a double flower, add the second petal before you twist the base.



Cut a length of florist's wire, fold it in half and wind the florist's tape around it.

TIP If you pull gently on the tape as you wind it around the wire, it will stick better.



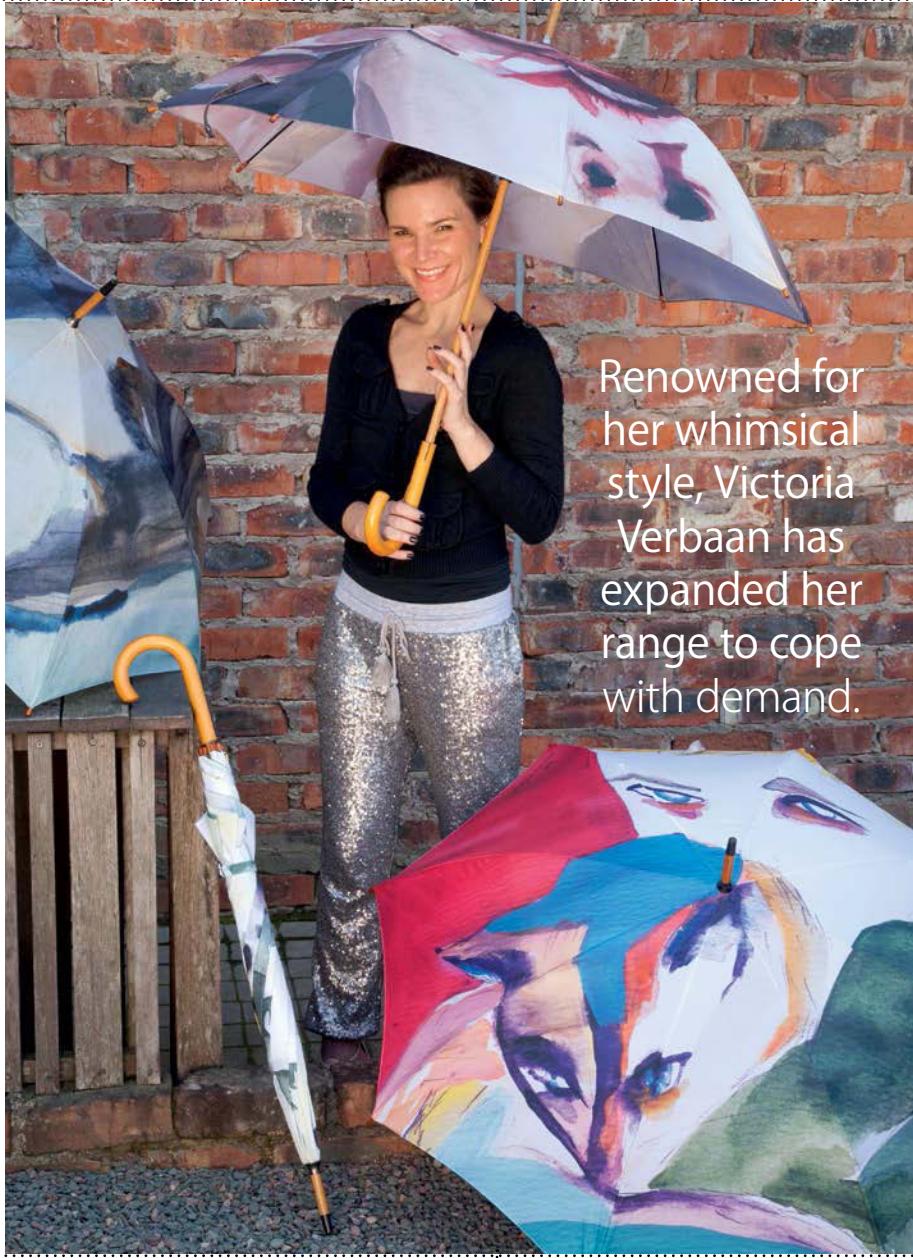
Attach the flower to the top of the covered wire with a little hot glue then wrap some florist's tape around the join to secure the flower properly.



your life

DESIGNER FOR LIFE

by TRACY GREENWOOD
photos SALLY CHANCE



Renowned for her whimsical style, Victoria Verbaan has expanded her range to cope with demand.

'My work is the place where I have fun. It's fairy tale and fiction. Contradiction. Fashion. Nature. Emotion, but nothing too serious. I look at a lot of content for inspiration: books, blogs, magazines, faces, colours, nature and the shop window at Bergdorf Goodman department store. I love the challenge of my work and without it I'd be lost,' says Victoria, who studied fine art at UCT's prestigious Michaelis School of Fine Art in Cape Town, then switched to The Red and Yellow School of marketing and advertising when the realisation dawned that commercial design was what she wanted to do.

Victoria has always freelanced, which she says set her up for running her own business. 'Even when I was working in advertising and fashion retail, I always had little business ideas like putting my designs onto T-shirts or handbags and selling them. All these small stepping stones eventually led me to take the entrepreneurial plunge.'

The studio was launched – as a home enterprise – in 2009 with a fabric collection, some handbags and gift items. It has since swelled to include seven fabric and wallpaper collections as well as a range of functional products. 'We expanded our range slowly over the past five years with a focus on quality and attention to detail,' says Victoria. 'I initially worked from home and then moved into the Bellevue Campus in Kloof, which is an amazing, happy and inspirational space.'

The studio is open to the public by appointment but the focus is squarely on online sales. 'Selling direct keeps the products affordable, although the online retailer Superbalist (www.superbalist.com)

Everything starts with an illustration, explains **Victoria Verbaan**, the artist, illustrator and designer behind Victoria Verbaan & The Smoking Daxi design studio where all things creative are celebrated. The studio's stock in

trade covers a range of fabrics and wallpaper, fine art prints, commissioned artworks, ceramics, handbags, silk scarves, umbrellas and scatter cushions, all of which feature the distinctive Verbaan touch in muted pastels and softened lines.



also holds a range of my artwork.'

What are her most popular products? The Limited Edition art prints do very well,' says Victoria. 'They are reasonably priced and there are so many to choose from so there's something for everyone. Our umbrellas are also popular. They make a fun statement on a drizzly day.'



WHERE TO FIND VICTORIA AND HER PRODUCTS

- Go to www.victoriaverbaan.com
- Email victoria@victoriaverbaan.com
- Search on Facebook for Victoria Verbaan – Artist & Designer



5 KEYS TO SUCCESS

Growing your own successful business takes guts and hard work. Here are some of Victoria's tips for success.

- 1 Work your butt off! Building a business is a process and there are going to be ups and downs.
- 2 Keep going, no matter what. Ignore rejection and keep knocking on people's doors.
- 3 Remain upbeat. There will be the odd gloomy day when you feel let down or disappointed. Keep moving forward and try to look on the bright side. Appreciate the good days more.
- 4 Do what you love. Following your passion makes you happy and eventually the rewards will come.
- 5 Never take your eye off the ball. You will, of course, make mistakes. It's how you rectify them that counts.



by INA OPPERMANN

FUNDING YOUR BUSINESS

A brilliant idea and a willing market are two things a new business needs. The third is funding.



While people who open their own businesses are often able to raise start-up capital, they then sometimes find that they can't seize opportunities for growth because they did not plan for it. Successful entrepreneurs are people who have a good financial plan to tide them over when the market slows down and to produce more when demand grows. We looked at a few options for small-business funding.

SAVINGS Using your savings to start your business is a good idea. When you start making a profit, save to ensure that you will be able to afford the expenses that are associated with growth.

BANKS All the major banks offer financing for small businesses and managers who help entrepreneurs choose from the various banking packages available. The choices can be quite bewildering, but it is a good idea to take your business plan and visit the various banks to see what your choices are and how much they will charge to finance your business. Compare the interest they will charge, the period for repayment and how much the loan will cost you in the end. Also consider other options like an overdraft that gives you access to cash if you need it and for buying moveable assets and equipment.

GOVERNMENT FUNDING The South African Department of Trade and Industry (DTI) offers incentives, loans and funding schemes for emerging businesses.

FINDING INVESTORS You can get people to invest in your business through funding, resources or skills for which they receive a share of the business. Again, your business plan will help you to convince investors.

CROWDFUNDING Crowdfunding is a new concept for South African businesses, but a good way to raise capital for projects and show if the market is really

interested. It enables a group of people to fund a project in small increments in exchange for recognition in the form of minor rewards. The Cape Town crowdfunding platform, Thundafund, was started to finance creative projects for the World Design Capital 2014.

BUSINESS INCUBATORS Business incubators offer funding as well as support resources and services such as office space, mentorship, administration and networking. They offer small businesses the opportunity to accelerate growth until they can function independently. Have a look at business incubators like Aurik, Shanduka Black Umbrellas and Raizcorp.

ENTERPRISE DEVELOPMENT Many big companies, like mining companies, offer funds for small businesses under their enterprise development projects.

BUSINESS PLAN The first thing to remember, before even approaching anyone for funding, is that you must have a good business plan available that includes an overview, the goods or services you will offer, a realistic projection of your annual turnover, your target market and key suppliers. Also show that there is a need for your product or service. A financial review must be included with a projection of your income and cash flow and a statement of your personal assets and liabilities, as well as a projected cash flow statement for the next three years. Include details of how you will fund your business, such as your own cash, assets like equipment and property, how much money you need and what it will be used for.

USEFUL WEBSITES

Department of Trade and Industry: thedi.gov.za

Crowdfunding: thundafund.com

Investors: investmentnetwork.co.za

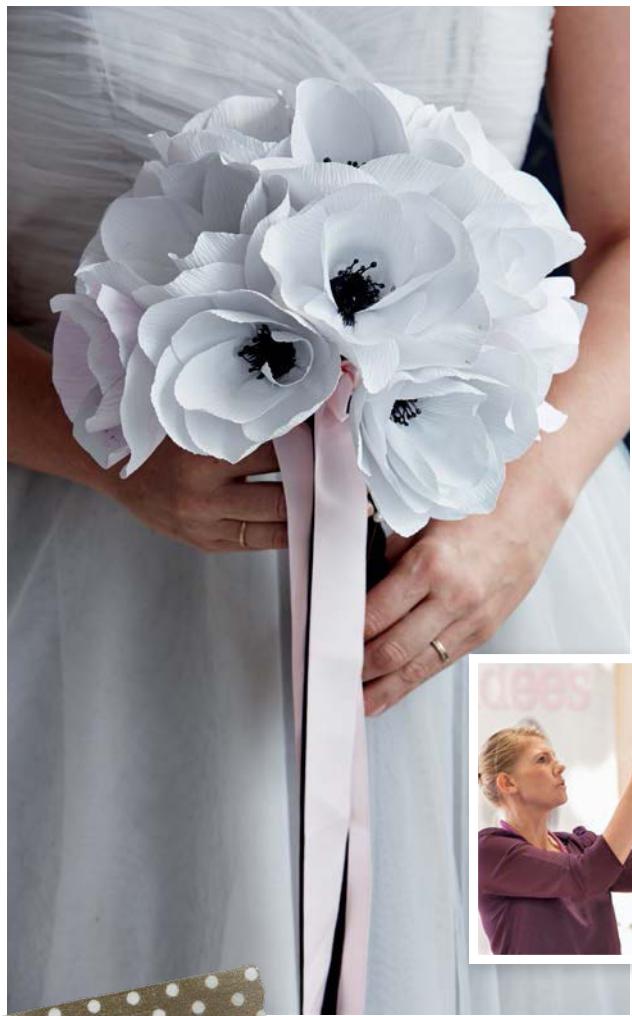
Business incubators: raizcorp.com, africanrose.co.za, shandukablackumbrellas.org, aurik.co.za

WEDDING WORKSHOPS

Come and join the *Ideas* team for a morning of breakfast, bubbly and DIY wedding workshops. Learn how to design a wedding emblem and make a lino stamp to use on all your paper items AND make the prettiest flowers for a gorgeous bouquet.



Each person will receive a goodie bag that includes gifts from Granny Goose and Graham Beck.



BOOK NOW!

CAPE TOWN

Simondium's Country Lodge

DATE:

Saturday, 25 April 2015

STARTING TIME: 9.30am to start at 10am

PRICE: R395 per person

BOOKINGS: Book with Marweya Smal on 021 408 3040 or marweya.smal@media24.com.

• Bookings will be confirmed once payment has been received.

PRETORIA

Stephnie's in Lynnwood

DATE:

Saturday, 9 May 2015

• Learn how to design an emblem and make your own lino stamp to use on your wedding stationery
AND

• Learn how to fold and finish flowers for a gorgeous paper bouquet



your life

Getting

From calligraphy and painting to sewing and writing, creative courses are more popular than ever. We take a look at why they have become such a trend, and what is on offer.

by MARIAN VAN WYK
background photos ED O'RILEY styling CARIN SMITH

creative



Young and old are signing up for creative workshops in droves, and they're not necessarily 'artistic types' but people from all walks of life – accountants, doctors, IT professionals and teenagers. So why this need to get our hands dirty with ink, paint or clay in a time of economic crisis where the beep of an iPhone makes us rush off to our next meeting?

Cape Town creative and blogger Wendy Patrick is currently training as a facilitator for **Astar** (astar.co.za), a healing art. She offers a refreshing perspective on this phenomenon. 'I think that there has been a major realisation that solving the world's problems is going to need some serious creative thinking,' she says. 'People are turning their attention away from status and material success, longing for a deeper, more meaningful connection with the world and those around them. Creativity is the perfect way to find that connection. It is a way to de-stress from our fast-paced lives, a way to shift energy and in so doing to bring about balance and healing in our lives, both physically and emotionally. Rediscovering our creative self is essential in our journey towards wholeness.'

Rosendal artist Michèle Nigrini believes that social media has played a major role in a newfound self-



your life

awareness. 'Creative courses have become popular because today's generation are much more aware of what makes them tick,' she says.

The easy availability of online courses has made acquiring a new skill more accessible. 'On top of that,' says **Cape Town blogger Lyndsay Martin of Something Blue Living**, 'many people only discover later in life what they are really passionate about, and it isn't always possible to go back to university to facilitate a career change in your mid 30s or 40s. I'm doing an online interior design course with a London college of design. I studied fine art formally and have now found a way of combining it with my other passion, interiors.'

Why add a course to your busy schedule?

There are many reasons why people sign up for creative courses, ranging from stress release to self-expression or to make it possible to earn an additional income. Other benefits include personal growth, and even making new friends and collaborating with them.

Heather Moore of Skinny laMinx, who taught block printing and pattern making at the Ace Camp Block Printing Tour in India last year, reckons that learning how to make things increases one's appreciation of how the world works. 'It helps you to look behind familiar objects, investigating the processes, and revealing unguessed-at depths of human ingenuity. It's enriching to your experience as a human being.'

'I'm doing pottery classes every week, I'd love to learn how to weave and I've signed up for a year's worth of classes (on every topic imaginable) on the online learning platform Skillshare.com. Learning to make things expands your horizons, makes you more curious about the world, and keeps your synapses in shape.'

When it comes to traditional handcrafts such as sewing, the reasons can be more varied, as **Abigail Florence** has seen. She founded



How to choose a course 'You don't need to be an artist to be creative. Anyone can add creativity to anything they do,' says **Wendy Patrick**, who has done various part-time courses and workshops. 'However, one has to bear in mind that everyone is looking for something different. One person could need a creative outlet that is fun and sociable, and the next person could be looking to rediscover their forgotten creative self. Others may want purely to learn a new technique and how to create something visually appealing, possibly with the aim of selling their work.'

Her advice? 'It would be good to know beforehand what you want to get out of the classes you plan to attend, and to make sure that you join the right group. If having a giggle and enjoying some bubbly while you create something out of clay is what appeals to you, you may not enjoy being in a group that prefers to work quietly and meditatively.'

• Read Wendy's blog, makebelieveartcraftinspiration.blogspot.com; follow her on Facebook at facebook.com/Make.Believe.Page

Elves at Work in Salt River, Cape Town, where she teaches part-time sewing classes because she was concerned about how sewing and needlecraft skills were being lost. 'Some of our course-goers are seeking a creative outlet or they simply want "me time", while others want a change of career by starting their own small businesses.'

The growing DIY market has also made creative workshops very popular. At **Laetitia Viljoen's Decorative Art Studio** in Lynnwood Glen, Pretoria, various decorative

paint techniques are taught to home decorators, cabinet manufacturers, DIY enthusiasts and homemakers. 'I think that the mass production era has been superseded by a more individualistic approach among many home decorators,' says Laetitia, who teaches wall, furniture, concrete and metal paint techniques. 'Be it a French-look kitchen or a Tuscan-style wall, people in general are moving away from the "one finish fits all" philosophy and are expressing their uniqueness in their interior decorating styles.'



'Acquiring a skill that is very different from your day job is like travelling to a foreign city. It opens your eyes and mind to new possibilities.'

— Etienne Britz, architect

Or perhaps **Madeleine Kooyman van Manen**, an avid painter who also used her creativity as therapy after her son's death, says it best: 'A craft or an art allows us to escape the technologies we are forced to work with daily. It allows us to play. Without creativity our imagination and ability to dream would not survive...'

Venturing off your chosen career path

For others, like Cape architect **Etienne Britz**, it's about acquiring a skill that is vastly different from their day job – but not in order to make a career change.

Etienne recently completed courses in both carpentry and creative writing. He confesses that he gets extremely frustrated with DIY, but did the carpentry course because as an architect, he wanted a better understanding of the material and techniques. There is a lack of craft in the construction world, especially at the commercial level, where I work. This is less because of budget constraints and more due to time constraints and a serious shortage of skilled artisans. By training your hands to think on a more practical level, design decisions tend to steer towards a more creative solution.'

But why would an architect do a creative writing course? 'Acquiring a skill that is very different from your day job is like travelling to a foreign city. It opens your eyes and mind to new possibilities. While woodwork can be a relaxing pastime, fiction writing can be downright horrifying, but it challenges you and allows for a creative outlet in ways your job might not.'



your life

Etienne has since published an erotic science-fiction short story, *Saad*, in *Skarlakenkoors* (Peter van Noord and Karen Elof, NB Publishers). 'I'm hoping there's a niche market there, because it's about a 500-year-old man who falls in love with an incubation spaceship,' he says.

Therapy after trauma

Many people do creative courses as a form of therapy after a personal trauma. **Madeleine Kooyman van Manen**, who studied fine art, lost her 20-year-old son, Justin, in a car accident in 2010.

'When Justin died, I was running a small gallery in Pretoria. In order not to go mad, I worked harder all the time. My neighbour, **Eileen Polson** (explorecreativeself.co.za), is a psychologist and an artist who runs workshops to explore the creative self. I avoided these for a long time, thinking I would probably just break down and cry inconsolably. After two years, she finally convinced me to join.

The course entailed two days of various activities including meditating, talking, dancing, drawing, singing and sculpting, and it made me realise that although I felt broken, I was still strong. It gave me courage as I feared that my sadness was stronger than life itself, but I found an inner strength I could rely on. Plus, through those activities I could see that I was still here. The same things that amused me years before, still amused me. My son died, I didn't die. It gave me the courage to allow myself to enjoy life.

'Being creatively active means you can be quiet without somebody asking if you're OK. It allows you to let your mind wander... You can deal with thoughts and memories without being overwhelmed.'

'Living a creative life helps us to stay sane in an insane world.'

– Amanda Patterson

Reaping the benefits

'In a nutshell, any creative course should present new challenges and inspire you to master new techniques for your own benefit while exploring new fields,' says **Cape Town mono and lino print artist Theo Paul Vorster**. 'It's a wonderful form of escapism.'

Here's what other course-goers and teachers had to say:

- 'Living a creative life helps us to stay sane in an insane world. We can paint, create new recipes, garden, draw, write. These outlets ground us and keep us from mindlessly consuming. I believe that every single person can be creative. Creativity is simply about making something that was not there before.' – **Amanda Patterson**, founder of **Writers Write**.

- 'When we get creative, we channel negative energy and tension into something positive, even if your writing or painting has a sombre theme. These activities remind us subconsciously that there is also magic around us.' – **Madri Victor**, **manuscript developer**.

- 'There is such beauty in the ritual of calligraphy – sitting down in a quiet space with beautiful paper, a favourite writing instrument, mixing gouache and water to the correct consistency and making that first stroke...' – **Yolande Bezuidenhout**, **YolandeB Calligraphy**.

- 'Painting is a form of therapy where you can explore your thoughts and feelings, culminating in self-understanding, personal growth and relief from overwhelming emotions or trauma. There is a sense of accomplishment when you can show someone a painting or drawing that you have completed.' – **Marsha Steyn**, **artist and educator**.

- 'Our inherent creativity is often suppressed by other priorities, and an art course can unlock this potential. That, in turn, leads to personal growth.' – **Cecile Blevi**, **Doornkuil art course coordinator**.

- 'In today's world of high-tech gadgets there is something really special and unique about creating by hand. There's no ringing, no beeping, no buzzing, no rush. It's how our grannies created and it's how we create at Elves At Work. It is also an opportunity to empower people creatively using sewing and craft as a medium. There are many success stories ranging from people starting their own small businesses to others finding work.' – **Abigail Florence**, **Elves at Work**.

- 'Quilting is my antidepressant and my therapy. The moment I sit down at my sewing machine I start relaxing. It's very satisfying to create something, and even more so to be able to answer "yes" when you are asked whether you made it yourself.' – **Gerda Swanepoel**, **quilter**.



What's on offer

ART – VARIOUS

- Bellville Art Centre: facebook.com/bellvillekunssentrum, Bellville
- Breytenbach Centre: breytenbachsentrum.co.za, Wellington
- Doornkuil – art courses by established artists: www.doornkuilfarm.co.za, Britstown, Karoo
- Mimi van der Merwe – drawing and painting in different mediums, printmaking (etching, linocuts, collagraphs and monotypes): 012 430 3442, 072 407 6494, Pretoria
- Pencil Heads – drawing and painting in different mediums: marsharhodasteyn22@gmail.com. Facebook: Pencil-Heads-Art-by-Marsha-Steyn, Krugersdorp
- The Leonardo Gallery: thleonardogallery.com, Pretoria
- Theo Paul Vorster – mono and lino print courses: theopvorster@telkom.co.za, Woodstock, Cape Town

ART – HEALING AND PERSONAL GROWTH

- Astar – Awakening Spirit Through Art: astar.co.za, Cape Town and Somerset West
- Explore Creative Self: explorecreativeself.co.za, countrywide

CALLIGRAPHY

- YolandeB Calligraphy: Yolande Bezuidenhoudt, 083 550 1835, yolandebez@telkom.co.za, Durbanville
- Pearl de Chalain: piglet@global.co.za, Johannesburg

DECORATIVE PAINT TECHNIQUES

- Laetitia Viljoen Decorative Art Studio: laetitiaviljoen.co.za, countrywide
- Lemon and Lilac Paint Techniques: www.lemonlilac.co.za, Swellendam

FABRIC PRINT MAKING AND BLOCK PRINTING

- Ace Camp – fabric print making, block printing and printing with indigo: ritchie-acecamps.squarespace.com/indigo2015heather, Jaipur, India. For South African courses, sign up for Heather Moore's newsletter, skinnylaminx.com/contact

SEWING AND QUILTING

- Bernina: bernilna.com, countrywide
- Elves at Work: elvesatwork.co.za, Salt River, Cape Town
- Karoo Quilting: www.karooquilting.co.za, Bethulie, Free State

WOODWORK AND DIY

- Mercury School of Woodwork & DIY: woodworkschool.co.za, Paarden Eiland

WRITING

- Get Smarter: getsmarter.co.za/courses/rhs-creative-writing-short-course
- Madri Victor Manuscriptontwikkelaar: madrivictor.co.za, Durbanville
- Writers Write: writerswrite.co.za, Johannesburg



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CRAFT SPILLS

TIPS

HERE IS SOME ADVICE FOR DEALING WITH CRAFT-ROOM STAINS.

PAINT To deal with a fresh water-based paint stain on clothing, try using a spoon or blunt knife to scoop up as much paint as possible, before blotting gently with a cloth. Don't let the paint dry. Using a sponge, work a solution of detergent and water directly into the paint, rubbing gently with your fingers before rinsing thoroughly. Repeat until most of the stain has disappeared from the clothing. If some stain remains, apply nail polish remover to an absorbent cloth and blot before rinsing well again and laundering.

GLUE Scrape off any excess glue with a flat-bladed knife. Soak the stained garment in water to see if it loosens the glue. Wash in hot water – the hottest temperature that the fabric can bear. Repeat if necessary.

MODGE PODGE Blot up fresh modge podge stains with a clean cloth. Once you have removed all that you can, wet a clean corner of the cloth with rubbing alcohol and blot up the rest of the modge podge. If dry, use a butter knife to scrape off as much as you can. Loosen any dried-on modge podge with a nylon pan scourer – the kind that looks like a tangled ball of plastic. Rub petroleum jelly into any residue left after scraping. Let it sit for five to 10 minutes then wipe off the excess petroleum jelly with a paper towel.

PEN Treat ink stains as soon as possible. The fresher the stain, the easier it will be to remove. Never rub or wipe an ink stain. Blotting is the best way, as it removes the stain, while protecting the rest of the clothing. Apart from alcohol-based ink removers that should be put through the wash while they're still wet, other types of solvents need time to work. Always read the instructions on the packaging, and leave the solution on the stain for the correct amount of time.

YOUR QUESTIONS ANSWERED

From removing ink stains to taking care of your clothes, we have the answers.

compiled by TERENA LE ROUX
styling TARA SLOGGETT
photos TOBY MURPHY



LINT-FREE CLOTHES

Q: How do I keep lint off my clothes?

A: Start by separating light and dark clothes when you wash to ensure you don't get white fluff on dark items, or the other way around. Also keep the filters clean and don't overload your machine so the water flows strongly enough to wash away fluff. If you still end up with fluff and you don't have a lint roller, this always works:

- Hold three fingers close together, take a piece of adhesive tape and wrap it around them with the sticky side facing outwards.
- Dab the lint-covered areas of your clothing with the sticky tape.
- Replace the sticky tape once it is full of lint. Repeat the process until the lint is completely gone.



Chantilly bedside pedestal from Farriers.

SLIDING ALONG

Q: How do I ensure the drawers of my vintage furniture will slide smoothly?

A: Rub a candle stub along the sliders. Also give the top edge of the drawers a coat of clear varnish in case there are snags in the surface of the wood.

your life



Q: HOW DO I REMOVE CANDLE WAX FROM MY TABLECLOTH?

A: Freeze the wax with a packet of ice blocks. Scrape it off, place the cloth between two sheets of brown paper and melt the remaining wax with an iron. You can also remove stubborn wax marks with benzene or methylated spirits. Please keep in mind that benzene is toxic.

Q: How do I select a Persian carpet? I always find the stacks of carpets intimidating.

A: When it comes to choosing a carpet, you need to buy from a reputable dealer. A good quality Persian carpet will improve with use and you need to be sure about the quality.

STEP ONE: Find a specialised dealer. Take time to find someone who has a passion for carpets and the knowledge to help you choose the best one.

STEP TWO: Decide what you're looking for. Once you know what room you're buying the carpet for, think about the size you need and the colour scheme of the room.

Persian carpet dealer Victor Lidchi recommends that you take a sketch of what you're looking for with you when you go shopping, with the room's dimensions as well as the estimated size of the carpet. 'This will help you and the dealer ascertain what size carpet you require. If the carpet has to fit into the décor scheme, take a photo of the room or bring samples of colours used in the room to help you choose a piece that will blend in,' Victor says.

STEP 3: Now look for something you love. With all the practicalities like quality, age and price you'll have the dealer to guide you. And listen as it is an investment piece. But also make sure it's a piece that speaks to you and that you love – you are going to live with it for a long time.

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The writer of this month's winning letter will receive a hamper containing the SENSAI Shidenkai Hair Care Series. These products were created with three functions in mind – to volumise, to strengthen and to reduce hair loss. Formulated with *Koishimaru Silk EX*, the series improves hydration of both the scalp and hair itself to prevent scalp ageing and hair loss. The total value of the hamper is R1 935.



Best friend

Some may think that to be a housewife is to have a lot of spare time on one's hands, but that is definitely not true! Arranging and sorting your 'nest' is a full-time job and before you realise it, it's the end of another day and you still didn't manage to see that girlfriend you've been promising to visit. And that realisation can even make you feel lonely sometimes. But I am so thankful for *Ideas*. 'She' is the girlfriend I will always make time for. I look forward to going to 'pick her up' at the shop and bring her home and spend hours with her, planning new projects. *Ideas* makes me feel inspired again, makes me smile and re-establishes my sense of purpose.

Evelyn Monteiro, Faerie Glen

LET THE FUN BEGIN

For a year or two I just skimmed through *Ideas* magazine in the shop without buying it – something I now regret. For it is only now that I have taken the plunge and bought my first copy that the fun begins. There is such a variety of ideas. I can't wait to try out the delicious cooking and baking recipes, the crafty crocheting patterns and the new decorating ideas! I have now learnt my lesson and will always have an *Ideas* magazine in my house. I can't wait to get the next issue!

Jemma Hayward (12), Swartberg

EXTRA OOMPH

I am just loving the new paper you are using. It gives the magazine that extra oomph. I love my March issue. So darn inspirational! Kudos to your editorial team with the spectacular layouts and fabulous ideas. I take an entire day to read and digest the contents and then file sections in my relevant 'go-to-for-fantastic-ideas' box. I am a subscriber to various magazines but I most look forward to *Ideas*. Keep up the fantastic effort and the incredible ideas. You have a fan for life.

Antonio Nobin, by email

Loving the look

I would like to compliment you on the wonderful new look and layout of the magazine this year. I'm loving everything about it, from the handwritten typeface that you use to the placement of the images and the quality of the paper used. Keep up the good work!

Lenta Monos, Johannesburg



Jampacked While looking through the November issue of *Ideas* I saw the labels for home-made goodies. At the same time my apricot tree produced a bumper crop of fruit so I started making jam . . . and made and made and made! The result is that I have lots of bottles of wonderful organic apricot jam with lovely labels to go on them too. I have a small shop where they are now proudly for sale and my customers love the handmade look.

Michele Pitman, Himeville

CROSS-STITCH CREATIVITY

I run my own fashion business, Lila-Rose by Hannah-Rose, and am often in need of a creativity boost to help keep me inspired. When this happens, I flick through an *Ideas* magazine and try something crafty. Recently I was inspired by the cross-stitch projects in the February 2015 issue. I can't get enough! I have received compliments on a pair of button earrings that I cross-stitched. I have also embroidered a cross-stitch rose that hangs in my sewing room and made gift cards with cross-stitched hearts and initials.

Thank you for the much needed creativity boost and my new-found hobby!

Hannah-Rose Smith, Durbanville



BAGS OF INSPIRATION

I have been a subscriber to *Ideas* for many years and the anticipation and excitement of receiving my issue in the post each month make me feel like a child waiting to open a gift. It's easy to accumulate lots of magazines over the years, only to eventually give them to charity. However, my *Ideas* magazines have never left my home. I have hoarded them for years and feel that I cannot part with them. I know that someday I will be looking for some craft and no doubt it will be in one of those magazines. I love sitting and reading the old ones; I can just read them over and over again. There is always something inspiring and, no doubt, something that I may have missed. Some months the cover of *Ideas* is just so beautiful I could frame it.

I decided to make this bag with a few of my favourite covers. I intend making another bag soon with my new favourites.

Gaynor Breda, Pietermaritzburg

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